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SIXPENCE.

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AFTER THE SUN HAS RISEN TO HIS CROWING: CHANTECLER WINS THE LOVE OF THE HEN-PHEASANT.

Rostand's long-expected play, "Chantecler," was produced on Monday, February 7, and was the occasion of the greatest first night within the memory of playgoers. The incident illustrated above occurs in the beautiful second act. Chantecler (M. Guitry) has just crowed at the break of day, and has told the Hen-Pheasant (acted by Madame Simone) that the sun cannot rise without his song. The Pheasant doubts his power; but as the echo of his crowing dies away the sun rises over the brow of the hill and throws his golden rays upon the pair. The Pheasant is convinced, and Chantecler wins her for his own.

DRAWN BY GEORGES SCOTT, AND PUBLISHED BY ARRANGEMENT WITH "L'ILLUSTRATION."

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"MARIONETTES."

WHATEVER criticism may be passed upon Mr. Macnamara's "Marionettes" (Elkin Mathews), it must be owned that the little book is interesting. It is interesting, as are few books of its professed and, as it were, professional originality, of its disproportion, perversity, and defiant roughness of form. These are characteristics to which we are growing so well accustomed in new verse that they cease to rouse us. It is not by them, but in spite of them, that Mr. Macnamara does jog our attention very effectually. The series of poems inspired by some names of history (but why in the Omar stanza, here robbed of all its beauty and keeping only the numbers and rhymes?) are full of shrewd, worldly, earthly, hard cleverness, and exhilarate the reader quite unexpectedly by force of good sense. And, amid the hammer-hardness of the thought and the versification, we are thankful for happy phrases—"the insatiate town," "the patient fields," "our homes are poorer but more rich our dreams," "Spanish kings Shall suffer gladly Goya's great disdain." But these should be more frequent, and should not alternate with sentences of much more surprising bathos and baldness, sentences that have the one unpardonable obscurity—the obscurity of grammatical ambiguity. This excessively modern kind of historical writing (is it not even, as a phrase or two suggest, American?) is permissible, under some good-humoured protest on the reader's part, among the fourteenth, fifteenth, and sixteenth centuries; but what shall we say of this treatment of Moses and St. John the Baptist? A hustling Moses, a business Baptist? We much prefer this very actual writer among actual things, and he is at his best with that newest of things, a baby, as in the sonnet "Diminutivus Ululans"—an acutely clever little piece of work. We should prefer the name of the book, by the way, with the second "n" to which it is entitled.

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ROSTAND AND "CHANTECLER."

NEVER since theatre was theatre has there been a play so talked of as "Chantecler." Even the extraordinary ill-luck that has pursued it has contributed to its *réclame*. Are there not some to say that this "hoody" comedy in verse is responsible for the Paris floods? It has hung in air for ten years, ever since "L'Aiglon." It was during the rehearsals of that heroic piece—which deals with the closing years of the young Napoleon, with his projects and his dreams—that Rostand, walking one day in the Pyrenees, entered a farmyard. There he saw his comedy before him: the ducks and the chickens, a blackbird in a cage, a dog—quite a little world of "humbler brethren." They gossiped and they quarrelled, and they said cutting things to one another, just as if their feathers were replaced by clothes. Then a cock arrived—a majestic creature with crested comb. The inhabitants of the courtyard fawned upon him. This gave Rostand the germ of his idea: "Chantecler" was born.

But the teething process was painful. In the summer of 1903 Coquelin received an urgent summons to proceed to Cambo, where Rostand lived after his health had been shattered by his midnight courtship of the Muses. To rehearse a poetical play in the dusty atmosphere of the theatre—could there be more exhausting work? And Coquelin listened with both ears whilst the poet, who had won fame at a single bound with "Cyrano," developed his wonderful ideas. Coquelin, artist and actor that he was, caught the fire of the sacred flame. To him should be the glory of creating this marvellous figure of the Cock singing his song to the sun, symbolising in his proud beauty the arrogance of man. But, alas! it was not to be. The poet himself struggled with indifferent health, and the play proceeded slowly. When at last it was completed and the rehearsals began, the Vieux Coq., the actor above all others to impersonate the glowing hero of the barnyard, sickened and died. That was a great blow, irreparable it seemed, until Guity, a great actor also, but in another *genre*, was secured for the part. Then the rehearsals proceeded, amidst a thousand petty difficulties. The pretty pheasant, personated by Mme. Simone, who inspires the love-lyrics of Chantecler, fell through a trap. Bad omen, surely!

But worse than anything, the floods descended. Never, for three hundred years, had the river overflowed to such extent. Paris was inundated. This was not the moment to give a great play, and so it was postponed again.

Aristophanes wrote animal-plays, but they were merely the cover for his satire on human beings. Mediæval plays had animals for characters: here, again, the disguise is their masking a philosophy on men and things. Maeterlinck, Rudyard Kipling, Colette Willy, and other writers of the day have put dialogues in the mouths of beasts and made the dumb creation speak. But Rostand has done more. His birds of the barnyard and of the night, his dog and his peacock, his frogs and mole, cuckoos, geese, and pigeons play out their own life-story on the stage. There is a symbolism in it, a deep significance applicable to man; but, above all, it is an animal-play because the poet portrays a comedy of manners of the lower world.

Chantecler loves and is loved. He is the "herald of the morn," yet is typical of the human race, of the egotism of man. He has a double personality, if you will; but in the story of a barnyard romance, Rostand tells the story of every romance. The pheasant, who inspires the passion of Chantecler, is a real inhabitant of the coverts, as well as a woman with a woman's will. To Chantecler she bows, but only to gain her way.

Marvellous is the setting of these scenes. The difficulty, almost insuperable it seems, was to render the various characters in their just proportions. The dog in life would be six times the size of the cock and hens, the kennel should be as large as a summer-house for human use; the man blackbird in his cage is no easy thing to introduce, save with an undue sense of farce.

Hellenists declare that Aristophanes' birds were dressed as coarse and comic caricatures of their parts; not so, however, the *personæ* of Rostand's play. Here exactitude is sought and an atmosphere of verisimilitude. The original plan supposed a man upon the stage, but the human talks without being seen. With the cage magnified a dozen times and the kennel swollen to great proportions, how are you to present a man within the ordinary conditions of space? One would have only seen his legs! It is the Brobdingnagian size of everything that makes the quaintness of the properties. Beside the giant cage and kennel is a giant shoe, they say, and a rake such as a Gulliver in the land of Lilliput would use.

As to the dresses, they are marvels of confection. Whilst Maeterlinck leaves to his wife details of this sort, the laureate of the Pyrenees regulates every tail feather and the length of every claw. It is said that complaints arose in the early part of the rehearsals because of the fatigue imposed upon the actors by their strange costumes. "I cannot speak into my beak," M. Guity is supposed to have declared, and a protest of the sort was probably responsible for the appearance of the actor's face through his strange integument of feather. Again, the charming actresses bewailed a dress, however becoming, which prevented them from sitting down. In the night scene, one of the most striking and original of the play—in which the stage is darkened, whilst the round, yellow eyes of owls supply a weird, unearthly light—the air is full of bats and flying things. Actors and actresses of a certain dignity and *embonpoint* have an objection to be hoisted by the waist (especially after dinner) to make a Parisian holiday; thus, trained acrobats have been engaged, who hover or float in darkness whilst the night-birds screech.

The play to which all Paris is flocking will open the door, perhaps, to new poets and to new dramas of the beasts.

CHARLES DAWBARN.

A CURIOSITY IN FLOODS: A TOWN INUNDATED BY ICE.

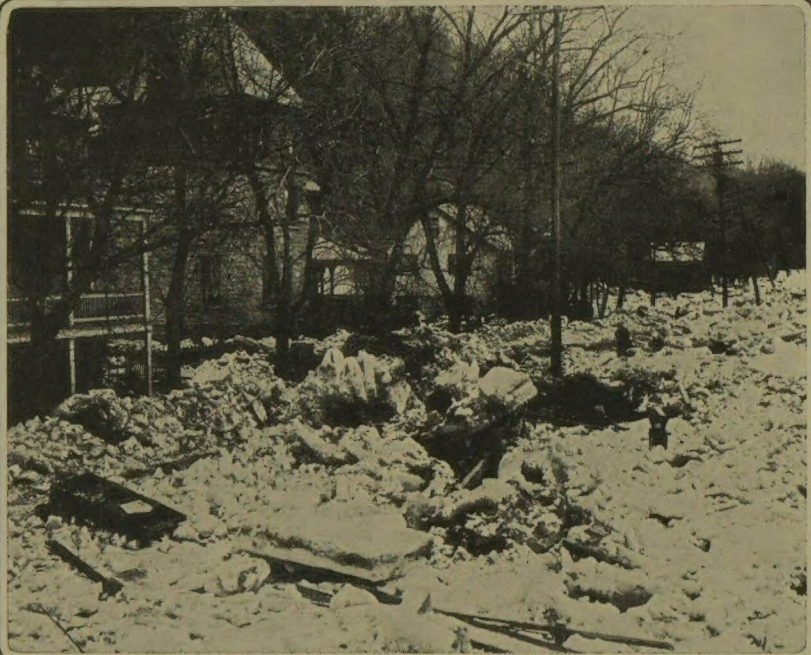
AN ICE-FLOOD, A CALAMITY PARIS DID NOT EXPERIENCE.



IN THE ICE-FLOE'S PATH: A MASS OF WRECKAGE WHICH CARRIED THE RAILWAY-STATION AWAY WITH IT.



THE BIRTH OF THE FLOOD: THE ICE-PACK FORMING ALONG THE RIVER FRONT.



FROZEN FROM HOME: A SCENE IN A RESIDENTIAL DISTRICT OF THE TOWN.



A COLD CUTTING: DIGGING OUT THE RAILROAD TRACK THROUGH BLOCKS OF ICE.

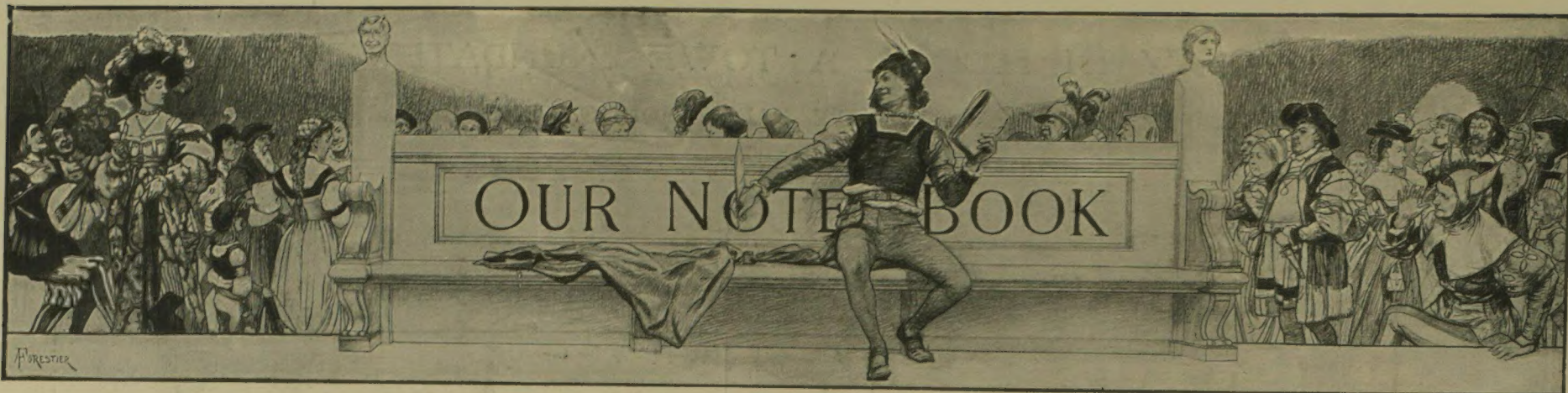


IN A FROZEN TORRENT: BUILDINGS BEING SWEEPED ALONG BY THE PRESSURE OF THE ICE.



COLD DIGGINGS: MOVING THE BELONGINGS OF A FAMILY WHICH HAD FLED FROM THE TOWN.

An extraordinary disaster, which is even worse than the French inundation, has overtaken Port Deposit, Maryland, in the United States of America. The river on which the town is situated was covered with thick blocks of ice when it broke its banks and carried the frozen mass in overwhelming force over the surrounding country. Like a huge avalanche it swept everything from its path, or smothered them in its icy pack. Our photographs show how the streets of the town were engulfed in the ice. The inhabitants fled to the hills, leaving their homes to be wrecked in a great many cases.—[PHOTOGRAPHS BY TOPICAL.]



By G. K. CHESTERTON.

THERE are many books which we think we have read when we have not. There are, at least, many that we think we remember when we do not. An original picture, perhaps, was imprinted upon the brain, but it has changed with our own changing minds. We only remember our remembrance. There is many a man who thinks he can clearly recall the works of Swift or of Goldsmith; but, indeed, he himself is the principal author of the "Gulliver's Travels" or "The Vicar of Wakefield" which he recalls. Macaulay, with his close reading and miraculous memory, was quite certain that the Blatant Beast was killed at the end of "The Faery Queene"; but it was not. A brilliant and scholarly friend of mine quoted a stanza as one in which not one word could safely be altered—and quoted it wrong. Hundreds of highly educated people are quite fixed in false versions touching facts that they could easily verify. The editor of a Church newspaper (in rebuking Radicals) asseverated again and again, after contradiction and challenge, that the Catechism commands a child "to do his duty in that state of life to which it has pleased God to call him." Of course, the Catechism says no such thing; but the editor was so certain that he would not even open his prayer-book to see. Hundreds of people are sure that Milton wrote "To-morrow to fresh fields and pastures new." Hundreds of people are sure that Jesuits preached that the end justifies the means; many of them are sure that they have seen some Jesuit's statement to that effect; but they have not.

But it is a stranger thing still that memory can thus trick us about the main artistic effect of really fine books. Until about a year ago I believed that I had a vivid recollection of "Robinson Crusoe." So, indeed, I had, of certain images of the wreck and island; above all, of the admirable fact that Crusoe had two swords instead of one. That is one of the touches of the true Defoe; the very inspired poetry of the accidental and the rough-and-tumble; the very romance of the unromantic. But I found I had completely forgotten the really sublime introduction to the tale, which gives it all its spiritual dignity—the narrative of Crusoe's impiety; his two escapes from shipwreck and opportunities for repentance; and, finally, the falling upon him of this strange judgment: food, security, silence—a judgment stranger than death.

With this case in mind, I am in no position to exult over my fellow-critics when they prove that they have not read properly the books that, as it happens, I have read properly. But I have been somewhat singularly impressed with the most cultivated and authoritative criticisms of the dramatic version of "Jekyll and Hyde," in so far as they refer to Stevenson's original romance. Of the play I cannot speak, but with the romance I am very well acquainted, which is more than can be said of those who have lightly and gracefully criticised it on the present occasion. Most of them said that Stevenson was a charming artist, but no philosopher; that his inadequacy as a thinker was well represented in the tale of "Jekyll and Hyde," which they proceeded to describe with the wildest inaccuracy of detail and a complete oblivion of the design. One idea, above all, has established itself firmly in their minds, and I daresay in many other people's. They think that in Stevenson's tale Jekyll is the good self and

Hyde the bad self; or, in other words, that the protagonist is wholly good when he is Jekyll and wholly bad when he is Hyde.

Now, if Hamlet had killed his uncle in the first act, if Othello had appeared as a *mari complaisant*, it could not have upset the whole point of Shakespeare's story more than this upsets the whole point of Stevenson's story. Stevenson's story has nothing to do with pathological pedantries about "dual personality." That was mere machinery; and as he

but was rather a morally damaged piece of goods. He had "a sly cast," in spite of his handsome presence; he was nervous and secretive, though not ill-natured. Jekyll is not the good man; Jekyll is the ordinary mixed, moderately humane man, whose character has begun to suffer from some evil drug or passion. Now, that which is thus sucking and draining him is the habit of being Hyde; and it is here that the fine moral of Stevenson comes in, a moral as superior as it is opposite to that popularly put into his mouth. So far from preaching that man

can be successfully divided into two men, good and evil, he specifically preached that man cannot be so divided, even by monstrosity and miracle; that, even in the extravagant case of Jekyll, the good is still dragged down by the mere existence of the bad. The moral of "Dr. Jekyll and Mr. Hyde" is not that man can be cut in two; it is that man cannot be cut in two.

Hyde is the innocence of evil. He stands for the truth (attested by a hundred tales of hypocrites and secret sins) that there is in evil, though not in good, this power of self-isolation, this hardening of the whole exterior, so that a man becomes blind to moral beauties or deaf to pathetic appeals. A man in pursuit of some immoral mania does attain an abominable simplicity of soul; he does act from one motive alone. Therefore he does become like Hyde, or like that blood-curdling figure in Grimm's fairy-tales, "a little man made of iron." But the whole of Stevenson's point would have been lost if Jekyll had exhibited the same horrible homogeneity. Precisely because Jekyll, with all his faults, possesses goodness, he possesses also the consciousness of sin, humility. He knows all about Hyde, as angels know about devils. And Stevenson specially points out that this contrast between the blind swiftness of evil and the almost bewildered omniscience of good is not a peculiarity of this strange case, but is true of the permanent problem of your conscience and mine. If I get drunk I shall forget dignity; but if I keep sober I may still desire drink. Virtue has the heavy burden of knowledge; sin has often something of the levity of sinlessness. One of the dramatic critics who dealt with the Jekyll and Hyde drama was particularly lofty in his superiority to Stevenson, and said he was not an author to be taken seriously. He also (I need hardly say) seemed to separate the central figure into unmixed good and evil, thereby missing the whole idea of the story. He added that if Stevenson had been a Thinker (or words to that effect) he would have seen that a purely good or purely bad person would be idiotic and could not act. I should like very meekly to ask this great metaphysician (if this should meet his eye) why a purely good or purely bad person could not act? There are kind motives and cruel motives. Why should not a being act always on kind motives or always on cruel motives? It seems to me the most urgent point in modern ethics and religion.

This is all, perhaps, a little too sombre; but the truth is, these critics have attacked the one topic on which I am learned. I will trifle with history and theology, because, though my interest is great, my knowledge of them is highly superficial. But on novel-reading I am exact to pedantry. Touching the plots of of sensational romances, I am a Porson or a Bentley, and I will crush them with the cartloads of my erudition.



Photo. Abeniacar.

"NIOBE, ALL TEARS": THE BEAUTIFUL GREEK STATUE WHICH HAS CAUSED A CONFLICT BETWEEN MILAN AND ROME.

Milan and Rome are at loggerheads over a statue of marvellous workmanship, and great beauty, representing one of the daughters of Niobe, which was unearthed from a piece of ground in Rome belonging to the Commercial Bank of Milan. The statue undoubtedly belongs to the golden age of Greek sculpture, and the bank wished to place it in a prominent position in new offices they are building at Milan. As soon as this project became known, the workman who had discovered the statue in the first instance laid claim to it, and the Courts decided that it must remain in the custody of the Mayor of Rome until the case is settled, for fear it might be sold to a rich foreigner. This roused the people of Milan, who felt that their honour was at stake, and when the Mayor of Rome, on finding that the statue had been sent to Milan after all, went to fetch it back, he was received with the greatest hostility, and was only rescued from an unruly mob of students after he had actually been thrown to the ground. It remains for the Milan Courts to decide the ultimate future of the statue.

himself seems to have thought, even unfortunate machinery. The business of the powders I think he himself thought clumsy; but he had to make the tale a modern novel and work the transformations by medicine, unless he was prepared to tell it as a primeval fairy-tale and make them by magic. But he did not care a jot about either compared with the mystical idea in the transformation itself; and that had nothing to do with powders or dual personalities, but only with heaven and hell—like "Robinson Crusoe."

Stevenson goes out of his way to emphasise the fact that Jekyll, as Jekyll, was by no means perfect,

THE POPULARITY OF THE NEW GOVERNMENT LABOUR EXCHANGES, AND TYPES OF THE APPLICANTS FOR WORK.



A PATHETIC CROWD: THE LONG QUEUE OF "OUT-OF-WORKS" OF ALL CLASSES REGISTERING FOR EMPLOYMENT.

Eighty-three Board of Trade Labour Exchanges have now been opened in London and the provinces—150 of them will be opened within the next six months. Pathetic scenes have been witnessed at the various exchanges in the rush for employment, all classes of the community being represented: labourers, lady clerks, shop assistants, charwomen—every type of worker is taken in hand by the Labour Exchange. At Clapham Junction a window was broken on the first day, so great was the crowd; whilst at Camberwell the doors had to be closed for a while. At Finsbury, amongst the applications from employers was a French lady who wanted a maid, whilst among the would-be employees at Islington was a clerk who spoke and wrote six languages. The object of these exchanges is to place the out-of-work man or woman in one town in touch with employers not only in that town but all over the country, so that there is no need to tramp the country for work. They are to act as a great national clearing-house for the willing worker. There is no red-tape about the procedure, and no fees are charged to either employer or employee. Our Artist shows in the border of his picture some types of humanity to be seen daily around the doors of the Labour Exchanges.—[DRAWN BY OUR SPECIAL ARTIST, S. BEGG.]



Photo. supplied by F. Coleman, Darlington.
MR. A. H. STANLEY,
 Who succeeds Sir Clifton Robinson as Managing
 Director of the London United Electric Tramways.
 He is an American railway expert.

MISS MARGARETTA DREXEL,
 Whose Engagement to Lord Maidstone
 is just announced.
 Photo. Lallie Charles.

LORD MAIDSTONE,
 Whose Engagement to Miss Margaretta
 Drexel is announced.
 Photo. Gillman.



Photo. Vandyk.
SIR CLIFTON ROBINSON,
 Who has just retired from the post of Managing
 Director of the London United Electric Tramways,
 to undertake a confidential mission abroad.

Personal Notes.

Mr. Merri-
man, the
Cape Pre-
mier, has
shattered
the coalition
with which
the United
States of
South Africa
proposed to begin the new era in September. It was
intended that the Federal Parliament, which the Prince
of Wales will open in September, should begin its work
under a Ministry composed of the best of the men of
both races and parties, with General Botha at its head,
but Mr. Merriman has declared that a coalition is
impossible. Mr. Merriman, who has been Premier of
Cape Colony since 1908, was born in Somersetshire sixty-
nine years ago, and, having been first at Rondebosch
Diocesan College, finished his education at Radley,
near Oxford. The future Premier first went out to
South Africa at the early age of eight, but entered poli-
tics in 1869. He was Treasurer-General from 1890 to
1893, and was a member of the Cape Jameson Raid
Committee, and drew up the report. He was Treasurer-
General again in 1898.

The famous
French weekly
paper *L'Illustration*, of
whose mana-
ging director,
M. René
Baschet, and
editor, M.
Maurice Nor-
mand, we pub-
lish portraits
on this page,
has been inti-
mately con-
nected with the
first publication
of the illus-
trated text of
Rostand's
"Chantecler,"

and it is by
arrangement
with them that
we are able to
publish draw-
ings in another
part of this
issue by L.
Sabattier and
Georges Scott. Not only have the proprietors of *L'illus-
tration* spent several thousand pounds upon the illus-
trating of "Chantecler," but they are reported to have
given as much as £12,000 for the first rights of publi-
cation of the text in their well-known dramatic feuilletons.

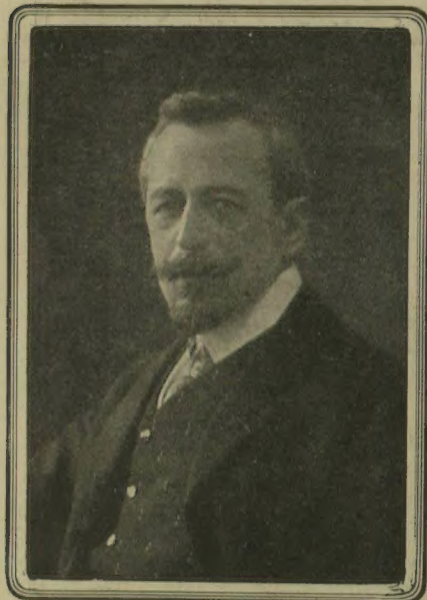


Photo. Boissonnas and Taponier.

M. RENÉ BASCHET,
 Managing Director of "L'Illustration," the French
 illustrated paper which has secured a monopoly of
 the first publication of the text of "Chantecler."

M. Konow, the President of
the Norwegian Parliament, or
"Storting," has undertaken
to form a new Ministry in place
of the one which, under M.
Knudsen, the late Premier, re-
signed in a body the day after
the Storting had been opened
by King Haakon in person.
The King asked M. Knudsen
and his colleagues to continue
to carry on the business of
State until further arrangements
could be made, and this he
has done. The resignation of
the Norwegian Ministry was due
to the result of the recent elec-
tions, which were not in their
favour. Elections in Norway
take place every three years, and
every man over twenty-five has
a vote, and every woman who
has paid income-tax beyond a
certain sum. The Parliament
has two Houses, but consists
of only 123 members all told.

Lord Maidstone, whose engagement to Miss Mar-
garetta Drexel is announced, is the elder son and heir
of the Earl of Winchelsea. He is twenty-five years old,
and is a Lieutenant in the Royal East Kent Yeomanry.

He was educated at Eton and Magdalen College, Oxford.
His fiancée, Miss Margaretta Drexel, is the daughter of
Mr. and Mrs. Anthony Drexel, Americans who are very
well known in London society. They lived for some years
in Lord Caledon's house in Carlton House Terrace, but
two years ago moved into a new mansion of their own in

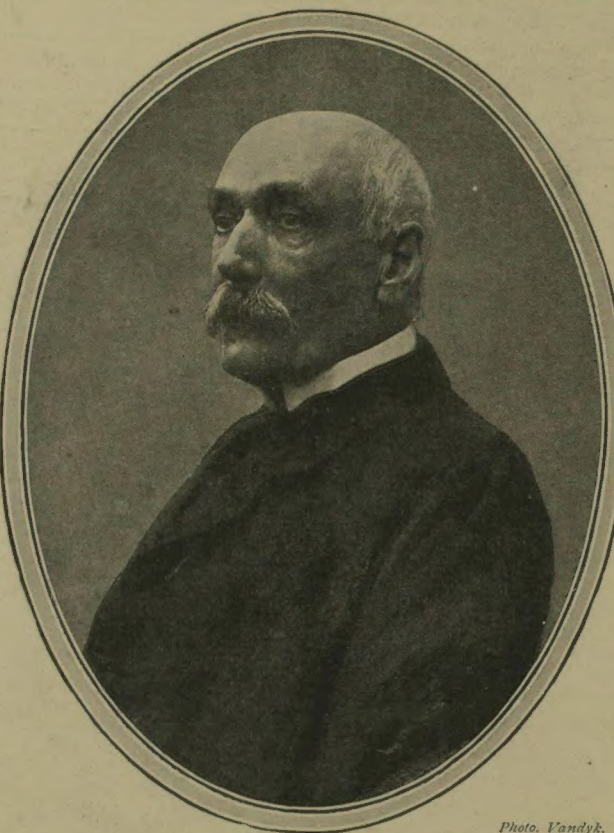


Photo. Vandyk.

THE RIGHT HON. J. X. MERRIMAN,
 The Cape Premier, who has shattered the Coalition with which the
 United States of South Africa proposed to begin the new era.

Grosvenor Square. Mr. Drexel is the member of a big
banking firm, and owns the well-known steam-yacht
Margaretta. Miss Margaretta Drexel is one of the
most beautiful girls in Society, and is very popular. It
will be remembered that her brother's engagement to
Miss Marjorie Gould was announced only the other day.
Her aunt, who was then a Mrs. Smith, married last
autumn Prince Miguel of Braganza.

Professor Goldwin Smith, who has had the misfortune
to slip on the ice at his home in Toronto and break his
thigh, was educated at Eton and University College,
Oxford, where he had a most distinguished career, win-
ning the Hertford Scholarship in 1842, Ireland in 1845,
Chancellor's Prize for Latin verse in 1845, Latin Essay

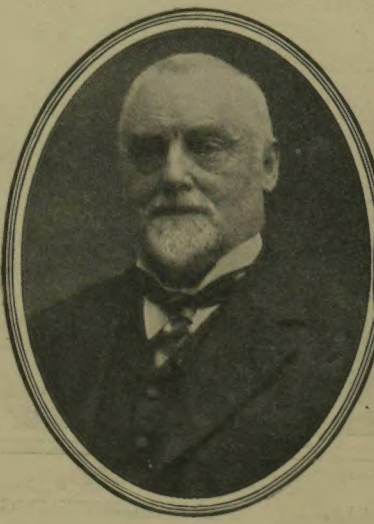


Photo. Bolak.

M. KONOW,
 The new Prime Minister of Norway.

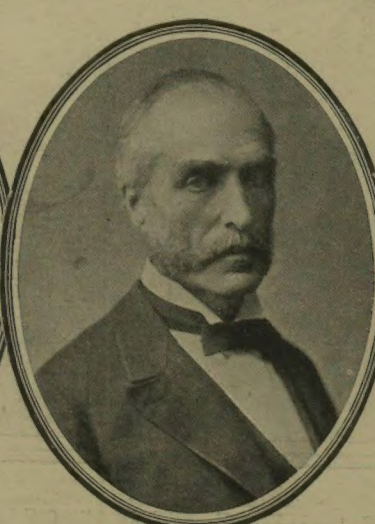


Photo. Elliott and Fry.

PROFESSOR GOLDWIN SMITH,
 Who slipped on the ice at Toronto and broke his thigh.

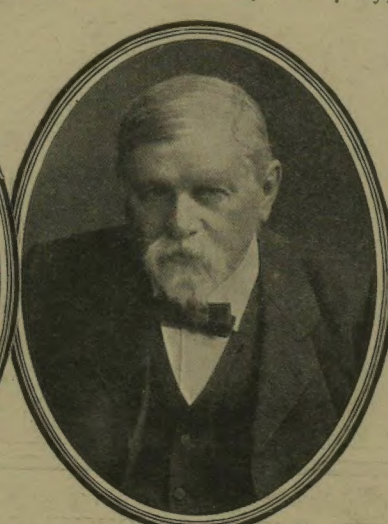


Photo. Lafayette.

THE LATE PROFESSOR F. PURSER,
 Of Dublin University.

in 1846, and English Essay in 1847. He was made a
Fellow of University College in 1846, and was Regius
Professor of Modern History at Oxford 1858-66. He
was called to the Bar at Lincoln's Inn, but becoming a

prominent
champion of
the North
during the
American
Civil War,
went to the
United
States in
1868 and
became
Honorary
Professor of
English and
Constitutional
History in Cornell
University. He
went to Canada
in 1871, where
he has since
resided. He has
published nearly
forty books on
political, religious,
and literary subjects.

Sir Clifton Robinson, who is retiring from the post of
Managing Director of the London United Electric Tram-
ways, has well been called the "Tramway King," for he
was one of the pioneers on the staff of the late George
Francis Train, who opened the first tramway in Europe—
in Birkenhead, in 1860—and since then he has been inti-
mately connected with tramway construction in England,
America, and the Continent. He was concerned in the
promotion of the great tube railway system in London in
1902, and in 1906 designed and carried into successful
operation the system of through booking between tram-
ways and rail-
ways in Lon-
don. Besides
being, until
now, Managing
Director of the
London United
Electric Tram-
ways, Sir Clif-
ton Robinson
is also a di-
rector of the
Metropolitan
District Un-
derground rail-
ways of Lon-
don. He is
not leaving
tramway work
altogether, but
is devoting his
attention to
their develop-
ment in foreign
countries, as
he considers
that tramway
and railway
enterprise are
limited in this
country. He is
shortly about
to take his second
tour of the world,
studying the
tramway systems
in the various countries.

Mr. A. H. Stanley, who succeeds Sir Clifton Robinson
as Managing Director of the London United Electric
Tramways Company, is an American expert upon rail-
ways and other forms of mechan-
ical locomotion, who has for some
time been intimately connected
with the control of the under-
ground railways of London.

The late Professor Frederick
Purser, Fellow of Trinity College,
and Professor of Natural Philo-
sophy at Dublin University, was
born in 1840, and was educated,
in the first instance, at Devizes,
in Wiltshire. Later, he went to
Trinity College, Dublin, and the
Irish capital claimed him from
then onward to the day of his
death. His published works
are mostly of a purely technical
nature.

The Paris Floods. For the re-
lief of the
sufferers in the French floods
the Ministry decided, at a Cab-
inet Council held at the Elysée
last Monday, to ask Parliament
for a credit of no less than
£800,000, every penny of which,
it is anticipated, will be
needed to cope with the
appalling misery and desti-
tution which now exists in
the French capital. Mean-
while, the Lord Mayor's
Mansion House Fund has reached a gratifying total

(Continued overleaf.)

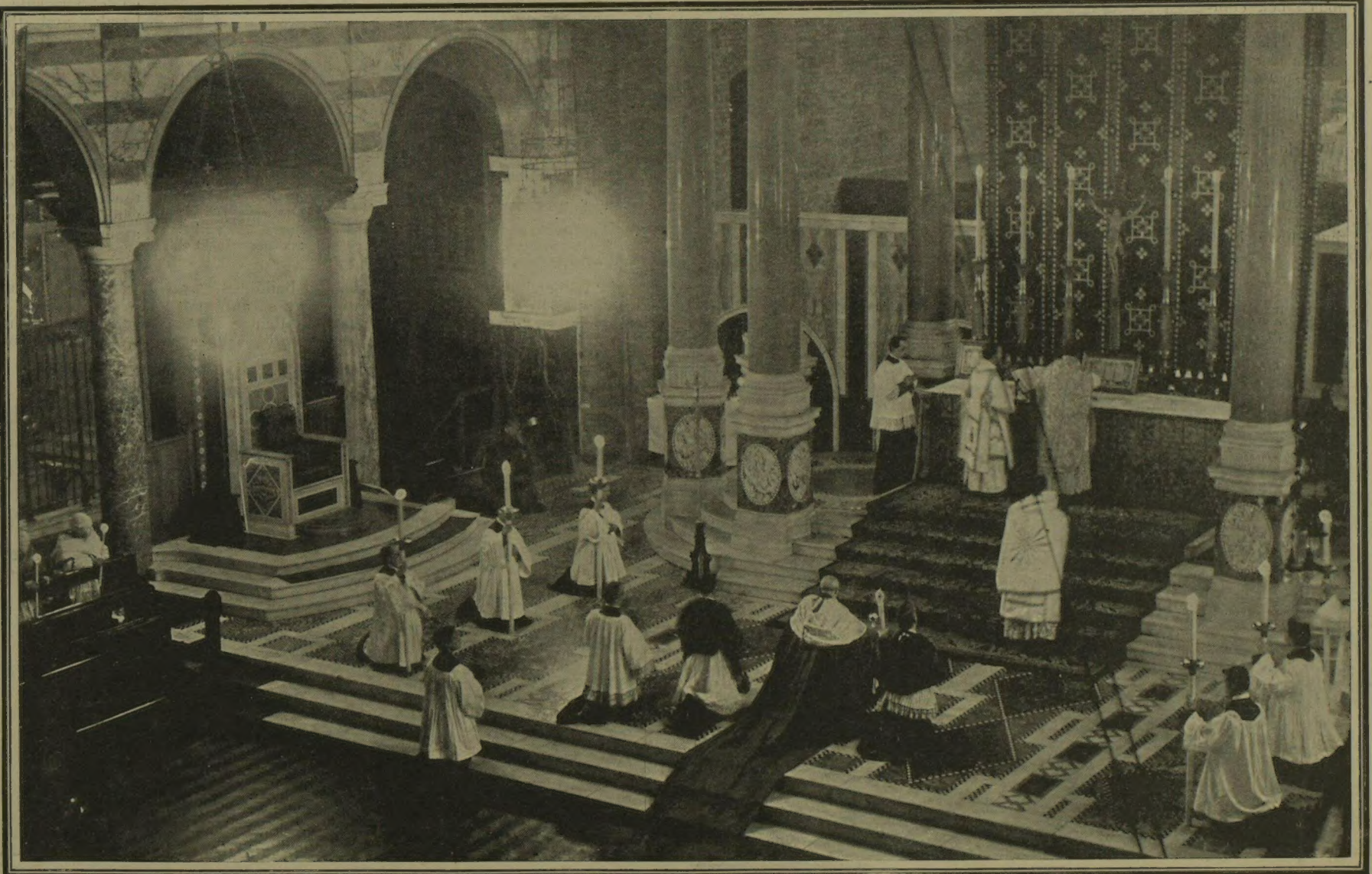
EAST AND WEST: INCIDENTS OF TWO GREAT RELIGIONS.

PHOTOGRAPHS BY DOTTRICH, CAIRO; AND BY I.N.A.



THE KHEDIVE BECOMES HAJJI ABBAS: HIS HIGHNESS'S ENTHUSIASTIC RECEPTION IN CAIRO ON HIS RETURN FROM MECCA.

The ambition of every good Mahomedan is to journey to Mecca and become a pilgrim of the faith, but now, owing to the facilities given by the new railway, which has been built along the old pilgrim road, a Khedive of Egypt (his Highness Abbas II.), for the first time since the days of Mehemet Ali, has been able to make the journey to the spot most sacred to all Islam. It should be mentioned that the title "Hajji" indicates a Mahomedan who has performed his pilgrimage to Mecca.



A PICTURESQUE ROMAN CATHOLIC CEREMONY: BLESSING THE CANDLES IN WESTMINSTER CATHEDRAL.

The picturesque ceremony of "blessing the candles" took place at the Roman Catholic Cathedral at Westminster on Candlemas Day. Our photograph shows the scene before the altar. Candlemas is the name sometimes given to the festival of the Purification of the Virgin, from the ancient custom of carrying lighted candles in processions on that day.

of close upon sixty thousand pounds, and other relief funds and benefit performances in the theatres and music-halls throughout all the cities of Europe are helping daily materially to swell the total amount at the disposal of the authorities for their work of charity.

James; "The Madras House," by Mr. Granville Barker; "Misalliance," by Mr. Bernard Shaw; and other new plays by Mr. W. Somerset Maugham and Mr. Galsworthy. Altogether a very fascinating list, and the progress of the experiment will be watched with great interest by all those who have the welfare of the serious drama at heart.

Pretoria's New Public Buildings.

Pretoria, which is to be the administrative capital of the new United States of South Africa, is to have a series of Government buildings worthy of her new fame. They have been designed by

The Dickens Birthday Celebrations.

Ninety-eight years ago last Monday Charles Dickens was born, and in his honour the members of the Boz Club met together in the evening of Feb. 7 at the Hotel Metropole. Several members of the great novelist's family, who had previously been to Westminster Abbey to lay flowers upon his grave, were present. They included his son, Mr. Henry F. Dickens, K.C.; his grand-daughters, the Misses Olive and Elaine Dickens; his sister, Mrs. Perugini; and his grand-daughter, Mrs. Ernest Hawksley. Mr. Marcus Stone, R.A., presided over the gathering, which included many famous people in all the arts. Mr. Stone, who said that he was one of the diminishing troop of survivors who knew and loved Charles Dickens for many years, "for twenty years—the best years of his life," told many tales of the great novelist. He spoke of the many walks which he and Dickens had had together, and recalled the day when they had passed through Cobham Woods and beyond. "You see that church," said Dickens, "that is where I saw the pauper's funeral in 'Oliver Twist,' exactly as it is written in the book. A few months afterwards I received a letter from the clergyman who behaved in such an unseemly way on that occasion asking me whether I conceived it possible that such a thing could ever occur. I wrote back to him and said, 'Thou art the man.'" On another occasion they had over-



ENJOYING A RESPITE FROM THE BUDGET: MR. LLOYD-GEORGE BRINGS OFF A LONG PUTT AT THE NICE GOLF CLUB.

Mr. Lloyd-George took the opportunity of the lull in the political storm at the end of the elections to enjoy a holiday on the Riviera. With Mr. C. F. G. Masterman, he spent much time playing golf on the 'Nice' golf course at Cagnes.

To turn to a less pleasant aspect of the situation, it is not reassuring to learn (at the time of writing) that, in consequence of the recent rainfall and the further rises of the Yonne, the Loing, and the Grand Morin, it is believed that the Seine in Paris will rise a further twenty-eight inches in a few days' time.

The Repertory Theatre.

The Repertory Theatre, for which the playgoing public has waited so long, is now almost a thing accomplished, for on Monday week, Feb. 21, Mr. Frohman will open the Duke of York's Theatre for a season of repertory which will last until the autumn. It will be a real repertory theatre after the manner of the famous stock companies of old, inasmuch as several different pieces will be played in each week, so that, as at the Opera during the season, it will be necessary to find out what is "on" before sallying forth to the theatre. The plays will be almost entirely modern English works. Amongst the plays that have been seen before are three by Mr. Barrie, three by Mr. Shaw, and three by Mr. Pinero; whilst those which have never yet been performed are George Meredith's unfinished play, "The Sentimentalists," which will be performed just as he wrote it; "The Outcry," by Mr. Henry

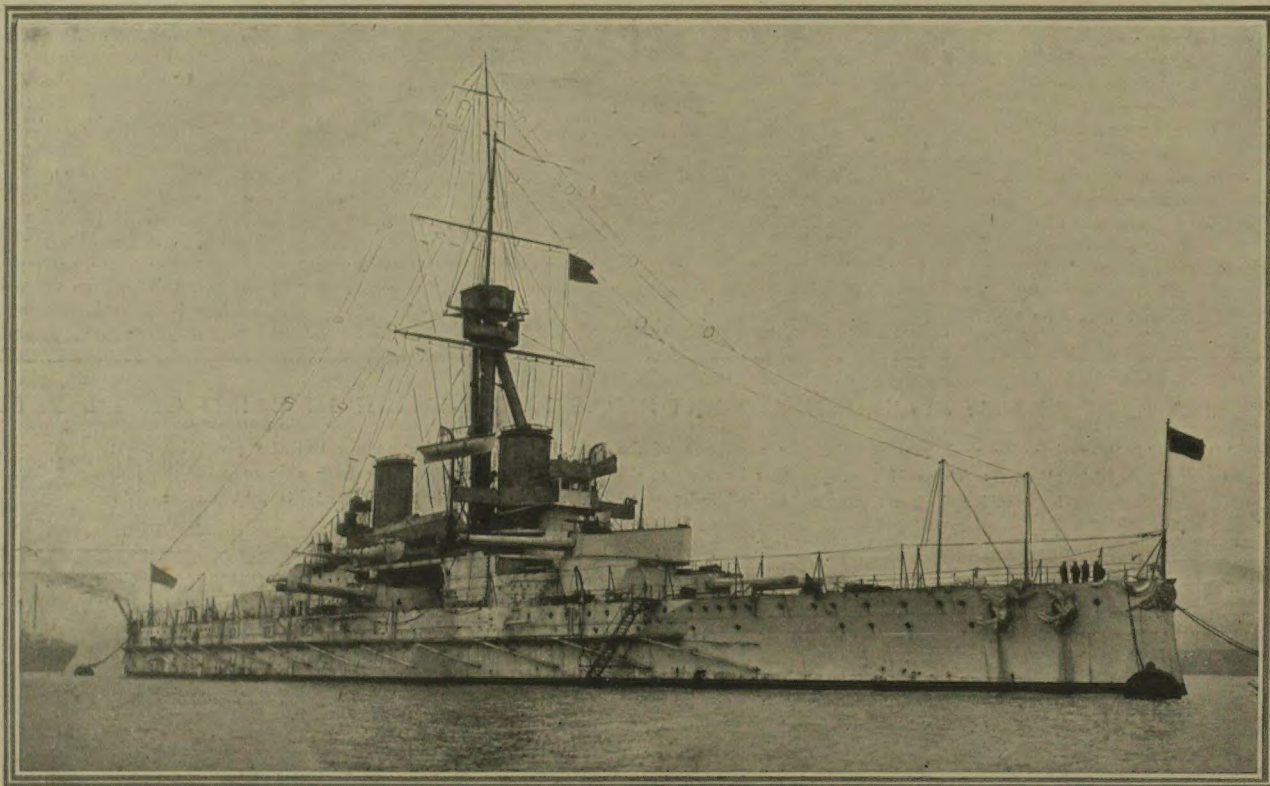


EXAMINING THE LIE OF THE GREEN: MR. LLOYD-GEORGE AND MR. HENRY, M.P., ON THE NICE GOLF COURSE.

Mr. Lloyd-George, determined to get the hole in four, is here seen examining the lie of the green. His companion is Mr. Charles S. Henry, M.P., who has just been re-elected for the Wellington Division of Shropshire.

Mr. Herbert Baker, an architect who has made himself famous for his original work in South Africa.

The new cathedrals which are in course of erection at Cape Town and Pretoria are both his, as is also the "Groote Schuur" on the slopes of Table Mountain, which he built for Cecil Rhodes, and where the future Prime Ministers of South Africa will reside during the Parliamentary Session. The idea for the new Government offices at Pretoria is to build them on the level ground of the shelf of Meintjes Kop, the most conspicuous of the hills which surround the town like the broken rim of a basin. There will be one block of offices on either side of the break, and they will be linked together with a semicircular colonnade running round the hollow behind them. It is suggested that the hollow itself may be converted one day into an outdoor amphitheatre of seats, after the old Greek fashion, where the citizens may assemble on occasions of national importance. In front of the new



BRAZIL'S GIGANTIC BATTLE-SHIP: THE "MINAS GERAES," WHICH HAS JUST LEFT THE TYNE FOR RIO DE JANEIRO.

The Brazilian battle-ship "Minas Geraes," the largest in the world at the time of her launch from Messrs. Armstrong, Whitworth and Co.'s yard at Elswick, has just left the Tyne for Rio de Janeiro. She is 500 feet long, 83 feet broad, and has a displacement of nearly 20,000 tons on a draught of 25 feet. Her machinery and boilers were made by Messrs. Vickers, Son, and Maxim.

taken a tilt-cart bearing the name of "Weller," and when he (Mr. Stone) drew the novelist's attention to it, Dickens replied, "Yes, he is more or less the immortal man. He is a fruiterer who keeps a shop in Chatham Market."

Government buildings, and facing the town, there will be terraces and gardens and public statues. The principal double block of offices, with their connecting colonnade, will be taken in hand at once.



OPORTO EMULATING PARIS: A STREET SCENE DURING THE RECENT FLOODS IN PORTUGAL.

Through the rising of the river Douro, Portugal has recently suffered from floods which resembled on a lesser scale the great inundations in France. In Oporto some of the streets in the low-lying parts of the town were converted into canals, and similar scenes occurred to those which the great floods in Paris have lately rendered so familiar.

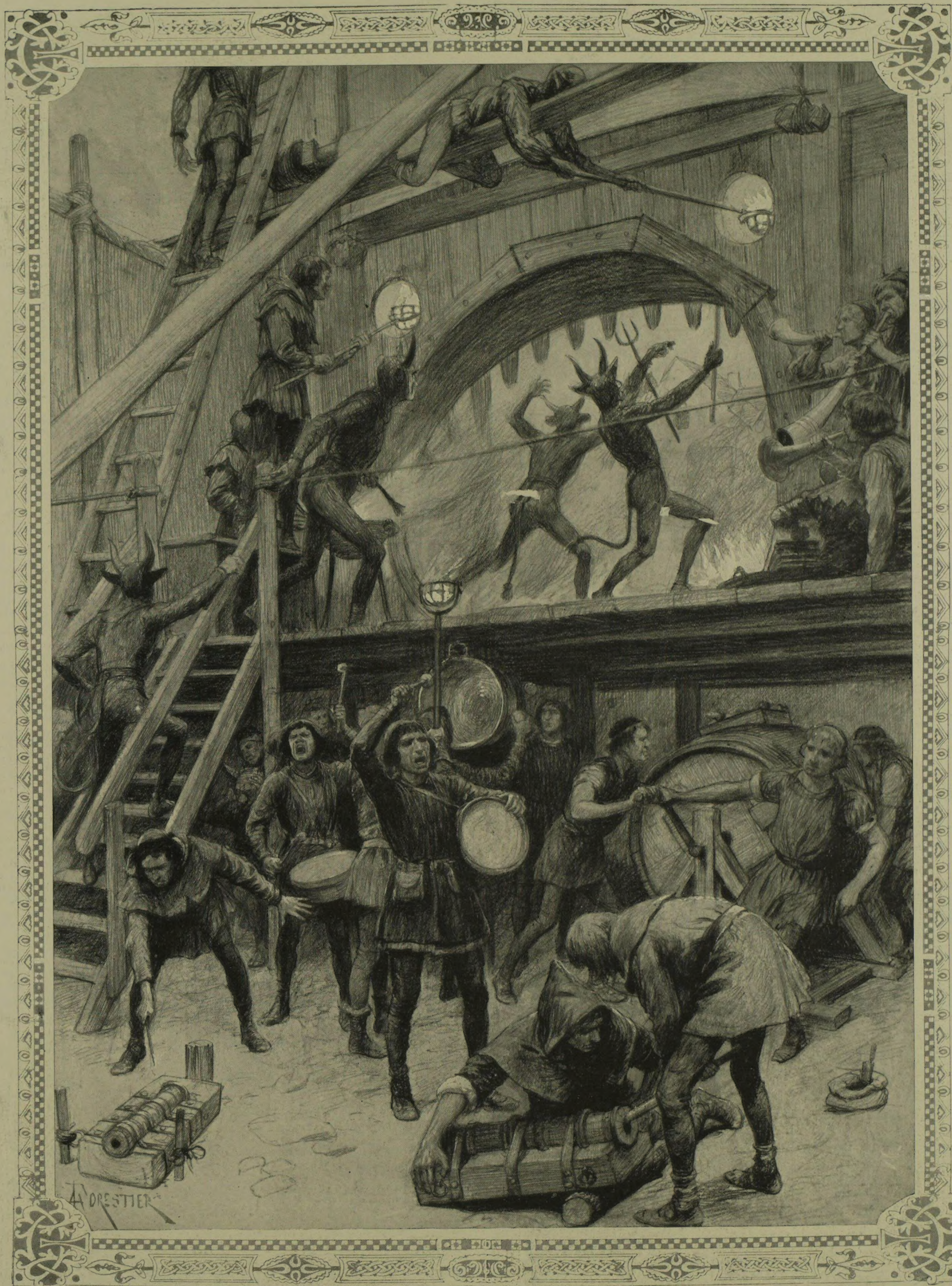


INSCRIPTIONS INSTEAD OF WAR MEDALS: JAPANESE AND BRITISH WORKMEN FRATERNISING AT SHEPHERD'S BUSH.

Some thirty Japanese workmen are engaged in preparing for the Japanese-British Exhibition in May. They wear dark blue tunics with tight trousers and slippers. Each man's occupation is embroidered in black and white on his tunic. They get on very well with their British comrades. The second man from the right in the photograph served in the Chino-Japanese War, and instead of medals wears inscriptions on the lapels of his vest.

ORIGINS OF THE ENGLISH STAGE—No. IV.

A MYSTERY-PLAY OF THE FIFTEENTH CENTURY.



THE NETHER SIDE OF HELL: STAGE-MANAGING THE ENTRANCE TO THE INFERNAL REGIONS.

In the last Illustration in this series, given in our issue of January 29, and showing the mystery play "The Kiss of Judas" being given in a country market-place, there was seen on part of the stage a pair of ghastly jaws whose cavernous opening represented the mouth of Hell. In the present picture we see behind the scenes, and note the various ingenious devices by which the lurid and terrifying effects were produced. Hell Mouth was closed by a curtain, through which could be discerned the flare of the eternal fires, while awful noises, heartrending groans, cries and shouts, were heard from the souls in torment below. At intervals the curtain was raised, flames and smoke gushed forth, fiery eyes bulged out of the face of Hell, and out came the devils. Very nimble fellows in full disguise, pitchfork and all, at the command of the stage manager perched on a ladder to watch the precise moment at which the irruption was to take place. Meanwhile the thunder-barrel, a quarter full of pebbles, was vigorously turned, drums were beaten, horns blown, even culverins fired, amid a chorus of unearthly howls. The devils, then, who acted as clowns played their antics and restored by their pranks good humour and mirth to the half-terrorised crowds. The actors were recruited as a rule from the clergy and from the students. These mystery and miracle plays were given during the late Middle Ages and the early Renaissance.—[DRAWN BY A. FORESTIER.]

At the Sign

of St. Paul's

The inhabitants of St. Paul's Churchyard are much disturbed by soldiers and others—



Photo. Russell.

MRS. HAVELOCK ELLIS,
Whose new book, "Three Modern Seers," dealing with Nietzsche, Edward Carpenter, and James Hinton, is appearing through Messrs Stanley Paul.

having been Frenchified from, perhaps, a Breton original, and that it is not now in its old Celtic guise. But there are thoroughly Welsh people in it. Gwynn and Pen Pighon, and "Gwrnei with cat's eyes, who could see in the

night as by day." The real characters of French Arthurian romance—Lancelot, Galahad, Tristram, Palamedes—do not appear. Guinevere wakes late on a hunting morning, rides out with a lady, and is overtaken by Geraint in a robe of satin and a purple scarf, with two apples of gold. All this is Celtic enough. Guinevere's maid and Geraint himself are slashed across the face by the dwarf of a rude knight fully armed, and Geraint thinks that "it would be no vengeance for him to slay the dwarf and be attacked un-

armed by the armed knight." So he follows them, looking for arms, and can get none in a town where preparations are being made for a tournament. He comes to a half-ruinous castle, where he finds the ruined lord and his beautiful daughter Enid in old and mean raiment. From the lord he borrows rusty old armour, and therein encounters the rude knight at the tournament, and, of course, overthrows him, and sends him to crave pardon of Guinevere.

Enid he takes with him, in her poor raiment, to Arthur's Court, where Guinevere welcomes her, arrays her splendidly, and marries her to Geraint. At home he is indolent, and then comes the scene when she awakens, and weeps because she and his love of her are the cause of his idleness in arms. Her lament and her tears waken him and his jealousy, for he thinks that she is mourning for some other man. He takes her forth, that she may learn whether or not he has lost strength and courage. Now her part is the rôle of Patient Griselda. He treats her rudely, bids her lead the horses of the foes whom he has dismounted, and rebukes her for breaking silence when she has overheard men discoursing of their plots to slay him.

He is wounded almost to death; she is taken by Earl Doorm, who bullies and strikes her. Her despairing cry arouses Geraint, who slays Doorm, and, after misty adventures in an enchanted mist, they "all become reconciled to each other," and the pair live happily till Geraint falls gloriously at Llongborth, about which the story says nothing. Enid is much the most pleasing lady at Arthur's Court, but she is not in Malory's famous book.

ANDREW LANG ON THE STORY OF ENID AND GERAINT.

OUR lovers, this week, are Enid and Geraint, whose story is known to all readers of poetry that do not despise "The Idylls of the King." Tennyson did not find the tale in his usual source, the "Morte d'Arthur" of Malory, compiled out of French romances concerning Arthur about 1470. He took it from the Welsh tales translated in 1840 by Lady Charlotte Guest, "The Mabinogion." Concerning the dates of the various Welsh stories in this collection he would not be a wise man who, not knowing the Welsh language, ventured to say much. But it may be said that some of them, such as the story of Kilhwch and Olwen, seem to be very ancient and purely Celtic. It deals with the hunt of an enormous and destructive wild boar, so far reminding us of the great Greek saga,



Photo. Elliott and Fry.

MR. G. W. FORREST,

Who is preparing selections from the papers of Governors of India, and has two volumes on Warren Hastings appearing through Messrs. Constable.

the Hunt of the Boar of Calydon; though I do not suppose that the Kelyddon, or Forest of the Welsh story, is the same word as the Calydon of the Greek. The characters are strange, mysterious people of ancient Celtic legend and religion.

In "Enid and Geraint" the heroine appears in the Triads as one of the three most beautiful women of Britain; and Geraint himself was canonised, and had churches dedicated to him. The venerable bard Llywarch Hên was a friend of his, and wrote an elegy on him, which is still extant. He was a Devonshire man, and fell gloriously in the battle of Llongborth, Portsmouth, or Langport in Somerset, or somewhere else. The great battles of the historic Arthur were really fought against the Angles of Northumbria, mainly in Cumberland, Lothian, Etrick Forest, the Lennox, round Loch Lomond, and on Tweed and Gala. But another set of legends takes Arthur to Caerleon on Usk, in Wales, and makes him fight in Devonshire, with "the last battle in the West" in Cornwall. However this difference of geography came to be made, the story of Enid and Geraint represents the chivalry, tournaments, giants, dwarfs, enchanters, and manners in the school of French romance. Thus, if I were to make a guess, it would be that the tale of Enid and Geraint reached Wales in French,

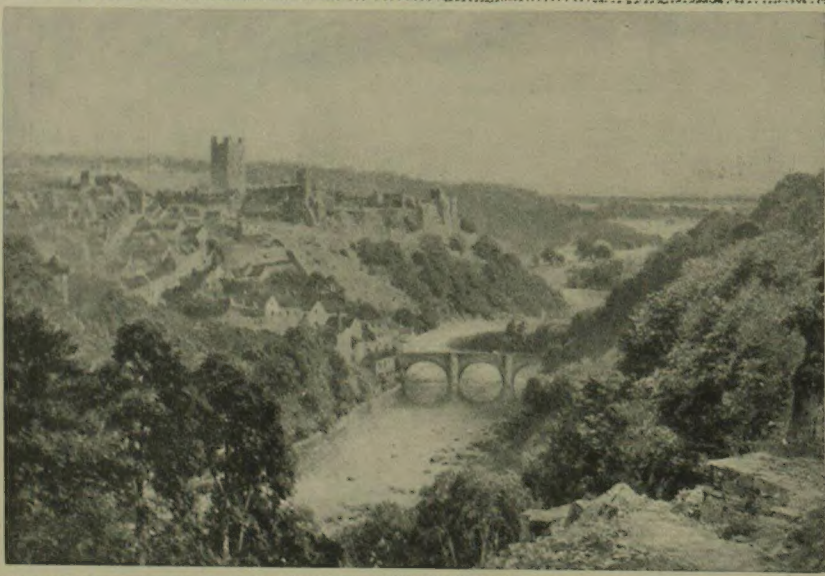


"A VISIBLE INDEX TO ETON LIFE": THE INTERIOR OF THE CHAPEL.

"It contains in a remarkable way a sort of visible index to the various phases of Eton life and character; here are recorded in different forms the memories of old Etonians, and, apart from the statues, monuments, and inscriptions (there are over two hundred brasses), the whole chapel is instinct with the thought of all the boys who have attended daily services in it." The altar tapestry was made by William Morris from designs by Burne-Jones.

Reproduced from "Eton," painted by Stone; by Courtesy of the [SEE REVIEW ON

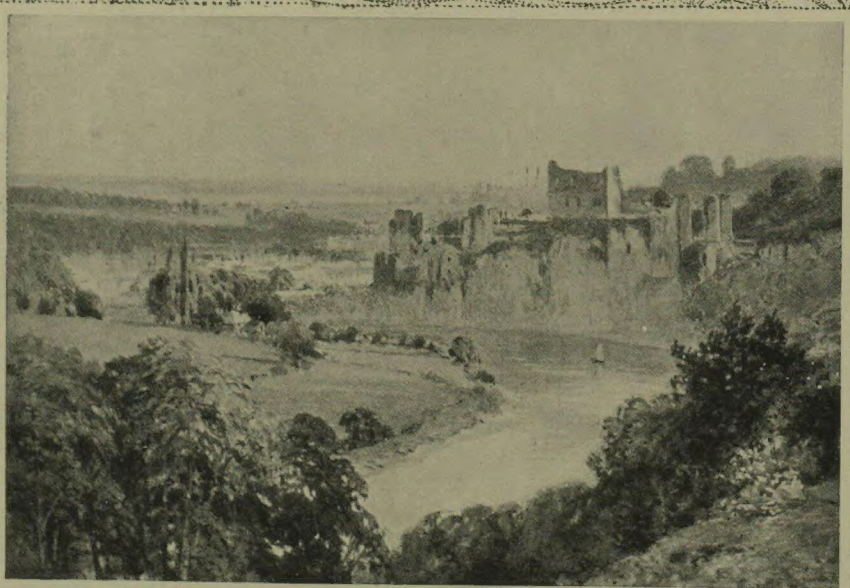
E. D. Brinton, described by Christopher Publishers, Messrs. A. & C. Black. ANOTHER PAGE]



WHERE DWELT "THE LASS OF RICHMOND HILL": THE SWALE AT RICHMOND, YORKSHIRE, WITH THE NORMAN CASTLE.

"Many people will be surprised to learn that Richmond-on-the-Thames took its name while a hamlet from the Yorkshire town. . . . The well-known eighteenth century song, 'The Lass of Richmond Hill,' does not refer to a suburban maiden, but to Frances l'Anson, the daughter of a rich London solicitor who had estates in Yorkshire and for a country residence 'Hill House,' still standing on high ground above the town. . . . The author was a barrister, one Leonard MacNally, who married the subject of his ode." The Wye Mr. Bradley describes as "the most consistently beautiful of rivers. . . . Wordsworth, hypercritical as regards all others, succumbed absolutely before the glories of the Wye," as in his famous lines on Tintern Abbey. At Chepstow, "on the verge of a low precipitous cliff are the still considerable ruins of the great Castle of Chepstow or Striguil."

Reproduced from "Rivers and Streams of England," Painted by Sutton Palmer and Described by A. G. Bradley. By Courtesy of the Publishers, Messrs. A. and C. Black (See Review on Another Page.)



"O SYLVAN WYE! THOU WANDERER THROUGH THE WOODS": CHEPSTOW FROM PIERCEFIELD PARK.

GREAT LOVE-STORIES: No. VII.—ENID AND GERAINT.

DRAWN BY OUR SPECIAL ARTIST, G. C. WILMSHURST.



THE RECONCILIATION: GERAINT AND ENID RIDING AWAY FROM THE HALL OF EARL DOORM.

"Then Geraint upon the horse
Mounted, and reach'd a hand, and on his foot
She set her own and climb'd; he turn'd his face
And kiss'd her climbing, and she cast her arms
About him, and at once they rode away.
And never yet, since high in Paradise

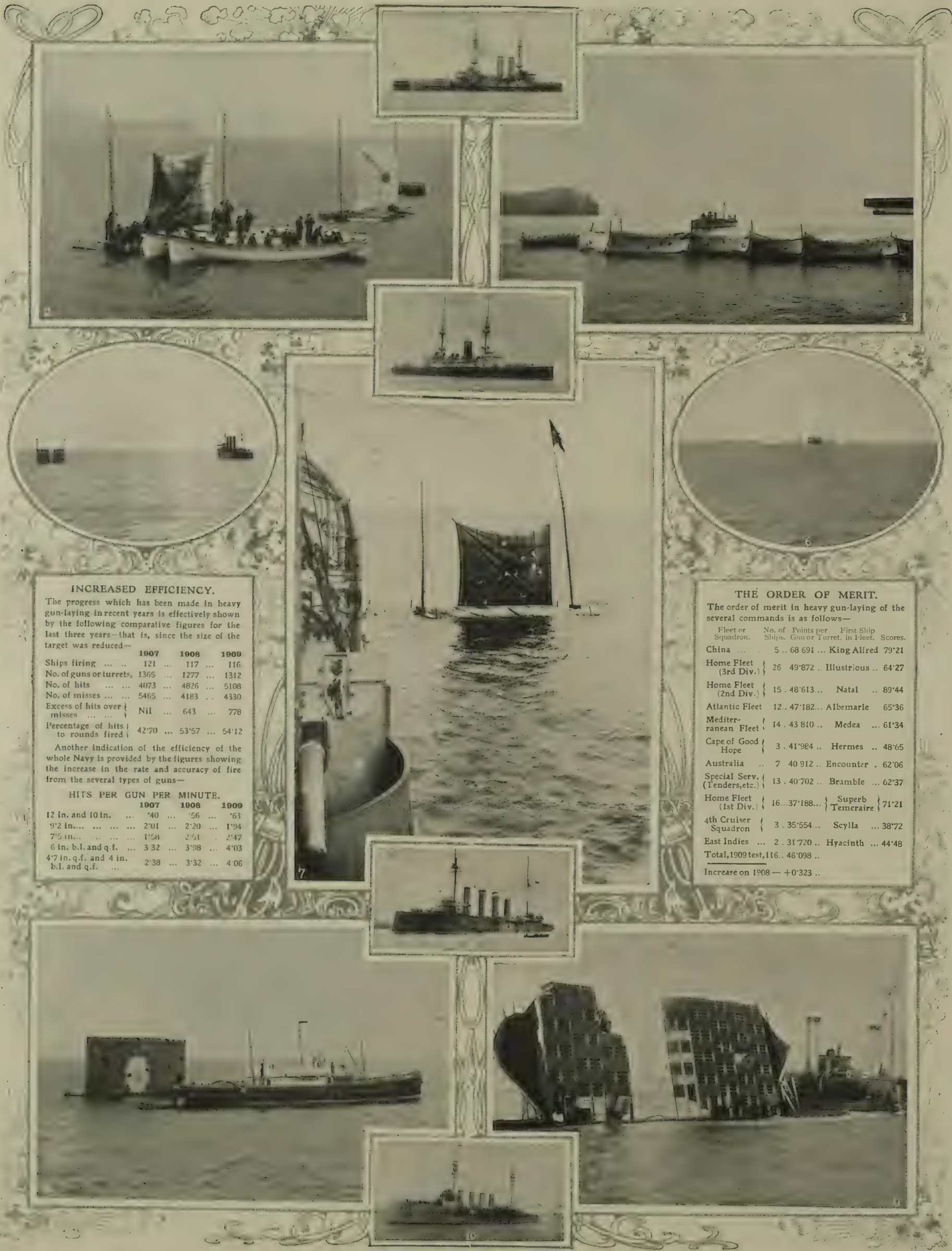
O'er the four rivers the first roses blew,
Came purer pleasure unto mortal kind
Than lived thro' her, who in that perilous hour
Put hand to hand beneath her husband's heart,
And felt him hers again."

—Tennyson's "Geraint and Enid."

(SEE "AT THE SIGN OF ST. PAUL'S.")

“THE STANDARD OF SHOOTING STILL MAINTAINED.”

THE SHIPS THAT HOLD THE RECORD, AND SOME TYPES OF TARGETS.



INCREASED EFFICIENCY.

The progress which has been made in heavy gun-laying in recent years is effectively shown by the following comparative figures for the last three years—that is, since the size of the target was reduced—

	1907	1908	1909
Ships firing ...	121	117	116
No. of guns or turrets, ...	1365	1277	1312
No. of hits ...	4073	4826	5108
No. of misses ...	5465	4183	4330
Excess of hits over misses ...	Nil	643	778
Percentage of hits to rounds fired ...	42'70	53'57	54'12

Another indication of the efficiency of the whole Navy is provided by the figures showing the increase in the rate and accuracy of fire from the several types of guns—

HITS PER GUN PER MINUTE.

	1907	1908	1909
12 in. and 10 in. ...	'40	'56	'63
9'2 in. ...	2'01	2'20	1'94
7'5 in. ...	1'58	2'51	2'47
6 in. b.l. and q.f. ...	3'32	3'98	4'03
4'7 in. q.f. and 4 in. b.l. and q.f. ...	2'38	3'32	4'06

THE ORDER OF MERIT.

The order of merit in heavy gun-laying of the several commands is as follows—

Fleet or Squadron.	No. of Ships.	Points per Gun or Turret.	First Ship in Fleet.	Scores.
China ...	5	68 691	King Alfred	79'21
Home Fleet (3rd Div.)	26	49'872	Illustrious	64'27
Home Fleet (2nd Div.)	15	48'613	Natal	89'44
Atlantic Fleet	12	47'182	Albemarle	65'36
Mediterranean Fleet	14	43 810	Medea	61'34
Cape of Good Hope	3	41'984	Hermes	48'65
Australia ...	7	40 912	Encounter	62'06
Special Serv. (Tenders, etc.)	13	40'702	Bramble	62'37
Home Fleet (1st Div.)	16	37'188	Superb Temeraire	71'21
4th Cruiser Squadron	3	35'554	Scylla	38'72
East Indies ...	2	31'720	Hyacinth	44'48
Total, 1909 test, 116 ...		46'098		
Increase on 1908 —		+0'323		

1. H.M.S. "ALBEMARLE," THE SHIP WITH THE BEST SHOOTING RECORD IN THE ATLANTIC FLEET.
2. RIGGING UP TARGETS FOR THE 4'7 QUICK-FIRING GUNS.
3. A TORPEDO-BOAT TARGET AFTER A NIGHT ATTACK, IN WHICH A SEARCHLIGHT PLAYED UPON THE TARGET AT INTERVALS. THE GUNNERS HAD TO FIND THE DISTANCE AND FIRE DIRECTLY THE RAYS OF THE SEARCHLIGHT WERE ON IT.
4. THE BEST SHIP IN THE HOME FLEET (3rd DIV.) FROM THE GUNNERY POINT OF VIEW: H.M.S. "ILLUSTRIOUS."

5. A TARGET AFTER FIRING. THERE ARE NUMEROUS SMALL HOLES AS WELL AS THE LARGE CENTRAL TEAR. THE SQUARES ARE TO FACILITATE THE MARKING OF HITS.
6. WHEN A BIG SHELL HITS THE WATER: A 12-IN. SPLASH, AND A SALVO OF 6-IN. SHOTS.
7. TWELVE HITS IN THE TARGET IN 35 SECONDS FROM A 4-IN. BREECH-LOADING GUN. THESE GUNS ARE USED ON THE BIG SHIPS TO REPEL TORPEDO ATTACKS. THE TARGET IS, OF COURSE, A MUCH SMALLER AFFAIR THAN THE ONE SHOWN IN NO. 11.

8. H.M.S. "KING ALFRED," THE BEST SHIP OF THE CHINA SQUADRON, THE PREMIER SHOOTING FLEET IN THE NAVY.
9. A TARGET PERFORATED BY 12-IN. SHELLS AT 8000 YARDS. THESE WERE FIRED IN ONE MINUTE (11 HITS OUT OF 12 ROUNDS).
10. H.M.S. "NATAL," THE SHIP WHICH MADE THE BEST SCORE OF ALL.
11. THE STATE OF A HUGE TARGET AFTER SUCCESSFUL PRACTICE: THE TARGET BEING TOWED INTO PORTSMOUTH.

Photographs by Cribb, Southsea, and Silk, Portsmouth.

SPLASHES AS BIG AS BATTLE-SHIPS: THE EFFECT OF A BIG SHELL.

PHOTOGRAPHS BY L.N.A.



THE ROMANCE OF THE BIG GUN AT SEA:
WHAT SHOOTING PRACTICE REALLY MEANS.

Shooting in the Royal Navy improves every year, in spite of the fact that it has recently been made much more difficult. The size of the target is about eighty square feet, a very small object to be hit a mile or so away by men who are on a gun-platform subject to every motion of the water as the war-ship steams on her course. The four best shots in the whole of the British Navy are W. Higman, P.O., of the "Temeraire," who shot with a 12-in. gun; H. Finchen, P.O., of the "Natal," 9'2-in.; G. Eaton, P.O., "Natal," 7'5-in.; and R. Seutchings, Gunner, R.M.A., "King Alfred," 6-in. Admiral Sir Percy Scott recently gave some most interesting facts concerning big-gun firing in the Navy. Our most modern naval gun weighs 60 tons, will penetrate eight inches of armour at thirteen miles, strikes a blow of 53,000 foot-tons, and costs about £100 every time you fire it. The gun must be pointed high, so as to counteract the effect of gravity. In firing at a range of fifteen miles, which is possible, the shot would go to an altitude of 22,500 feet, or 7500 feet over the summit of Mont Blanc. When firing at a range of five miles the shot takes twelve seconds to reach its destination; during that time the ship, if it is being "sent to," and steaming at twenty knots, will have changed her position 120 yards, which also has to be allowed for. The splash of a shot from a heavy gun striking the water can be seen for five miles, for the column of water thrown up is bigger than a battle-ship, and contains about 2000 tons of water—sufficient to sink a small ship. Our illustrations show two snap-shots of mammoth splashes shot up by big shells when they struck the sea. They were taken off the Scottish Coast during the last gun-laying trials.

THE PLAY FOR WHICH PARIS HAS BEEN WAITING FOR SEVEN YEARS:
THE FIRST AND SECOND ACT OF "CHANTECLER."



ACT I. "LA NUIT DE LA FAISANE"—IN THE FARMYARD: CHANTECLER (M. GUITRY) AND THE HENS.



ACT II. "LE MATIN DU COQ"—DAWN IN THE VALLEY: THE CONSPIRACY OF THE NIGHT-BIRDS AGAINST CHANTECLER, WHOSE CROWING IS SUPPOSED TO MAKE THE SUN RISE AND THE NIGHT DEPART.

M. Guitry is supposed to have said in reference to "Chantecler" that, if the audience is able to refrain from laughing during the first ten minutes, the play would be a success, and it must be confessed that on reading the accounts of the preparations made for "Chantecler," it was difficult to imagine how the production would entirely avoid the ridiculous. But the efforts of the producers have certainly accomplished this result. The costumes of the play, wherein not a single human character figures in the cast, have indeed turned the actors into the creatures they are intended to represent. M. Guitry's wonderful costume as the Cock is the outcome of a great deal of ingenuity. It was built up of four parts. A head and cock's comb, which does not cover the face, reaches over the shoulders. The body consists of a doublet with two wings. The legs are covered with tights on which are placed the claws and spur, while the tail is fastened to the body by a belt. It is in the first act that the famous Ode to the Sun is recited by Chantecler.—[COPYRIGHT PHOTOGRAPHS BY LARCHER]

THE WONDERFUL SCENIC ARRANGEMENTS OF "CHANTECLER": THE THIRD AND FOURTH ACTS OF ROSTAND'S PLAY.



ACT III. "LE JOUR DE LA PINTADE"—IN THE KITCHEN-GARDEN: THE APPEARANCE OF THE PEACOCK
AT THE GUINEA-FOWL'S RECEPTION.



ACT IV. "LA NUIT DU ROSSIGNOL"—IN THE FOREST: CHANTECLER BIDS FAREWELL TO LA FAISANE.

Mme. Simone's costume as the hen-pheasant consists of a whalebone frame covered with canvas, over which there is a further covering of feathers. In order to obtain as realistic an effect as possible, over twenty shades of colour were used, and the whole costume cost £1500, a sum that is equivalent, roughly, to the value of about 12,000 real pheasants. Equally lavish has been the expenditure on stage properties, and the greatest care has been taken to make all the accessories of the play in due proportion to the characters. The blackbird's cage, for example, is so big as to enable the blackbird (M. Galipaux) to hop in and out, while the dog-kennel is fully ten feet high. Other objects, such as a bee-hive, a basket, and a horse-collar, are of similarly enormous dimensions. In the kitchen-garden scene there is a huge hat, and a scarecrow sixteen feet high, while the roses are thirteen inches in diameter. Plants, trees and buildings are on a similar scale. The story of the play is given elsewhere—[COPYRIGHT PHOTOGRAPHS BY LARCHER.]

ART · MUSIC · &



MLLE. OLGA PETRONOWA.

The Russian conductress who is leading a picked band of thirty British musicians at the Hippodrome.



MUSICIANS AND SINGERS "LA GIOCONDA" WHILE HER PORTRAIT WAS BEING PAINTED BY LEONARDO DA VINCI.

THE · DRAMA ·



MR. JUSTIN H. MCCARTHY.

Author of "The O'Flynn," the new play produced by Sir Herbert Tree at His Majesty's Theatre.

Photograph by Elliott and Fry.

ART NOTES.

SIR EDWARD POYNTER'S portrait of Edward VII. will be an important addition to the rather inadequate eikonography of the King. His Majesty has not often been rewarded for his gracious readiness to mount the model's throne by the production of serious works of art; indeed, we still hold shuddering memories of life-size likenesses that have hung, their frames valiant in velvet, in the Royal Academy, and especially vivid is the recollection of a certain expression, in terms of paint, of Colonial loyalty to his Majesty's person. It is a matter of much regret that there is no really memorable record of the King in youth; we still await the wholly admirable presentment of the mature ruler of men.

Bastien Lepage's small portrait does much to fill the gap between these two eminently paintable periods. His is the colourist's King, and as such stands almost alone. Mr. Strang has given us the etcher's view in the plate published in "The Speeches of the Prince of Wales," while the painters, from Mr. Luke Fildes to Mr. Mordecai—the latter's pigment is still wet upon the canvas—who have been given the great chance are very many.

But more impressive than the list of those who have painted his Majesty is that, including Watts and Sargent, of those who have not.

How often has it been deplored that Charles Furse did not live long enough to accomplish a task which would have been the fitting climax of his career? All his work seems, as we now review it, to be leading to the making of some great rhetorical picture, and inevitably it would have been a State portrait of Edward VII., with Lords, and sweeping clouds, and rolling landscape, in waiting. Now Mr. George Lambert, instead, has manned the big brushes, and his equestrian portrait of the King at the Royal Institute's galleries in Piccadilly is a fairly noteworthy essay in the grand manner. Just because it is a successful essay in the grand manner, it is an insufficient record of the sitter's personality, and we still look for the ideal Edwardian portraiture. Very unlike Mr. Lambert's treatment will be the more rigid regality of the President's canvas: the one conception is of a monarch who must ride to conquest; the other, and more natural, of a King confident and secure in his sway. In neither can the man be paramount; but this is not wonderful, seeing that the modern artist has far less opportunity of intimacy than even the grave and unfamiliar Philip accorded to Velasquez.



Photo. F. W. Burford.

MR. EDWARD SASS AS GENERAL VAN DRUNK IN "THE O'FLYNN" AT HIS MAJESTY'S THEATRE.

There is not a little justice in the complaint concerning the disposition of the Salting water-colours. If it is true that they must be imprisoned in the portfolios of the British Museum Print-Room only because they are called "drawings," it is obvious that revision of the terminology of artistic classification is necessary. The name "drawing" has clung to water-colours from the time when wash was used only in conjunction with lime. To deny wall-space to paintings by Turner, Constable, and Bonington because water instead of oil has been the medium used, is neither good sense nor good policy. Even a small water-colour may be too broadly painted to be conveniently viewed at arm's length, and "Turners" seen upon a desk in the Print Room instead of upon a wall must often be improperly appreciated. But according to the terms of the Salting Bequest, the pictures go to the National Gallery and the drawings to the British Museum. Thus the particularly lovely "Wakefield Bridge" and "Malham Cove" will be denied to the new Turner Gallery at Millbank.

Of the three hundred pictures of the Salting Collection, about one hundred have been chosen by the Trustees and Director of the National Gallery. Few persons had an opportunity of viewing



Photo. F. W. Burford.

MISS EVELYN D'ALROY AS THE LADY BENEDETTA MOUNTMICHAEL IN "THE O'FLYNN" AT HIS MAJESTY'S THEATRE.

these at Agnew's during their stay of four days in Bond Street, and it is good news that Sir Charles Holroyd has organised a temporary exhibition, of the more important works, in the German Room, which is, of course, dismantled of its regular occupants for the newcomers. E. M.

MUSIC.

LAST week's music in London had few points of special interest to recommend it. The announcement that M. Safonoff would present his reading of the Elgar Symphony drew a large audience to the London Symphony Orchestra's concert. The Russian conductor's success in handling the very complicated and emotional work was most pronounced, and the orchestral response to his feeling could not have been more satisfactory. The great pace at which the scherzo was taken made the link'd sweetness of the slow movement seem more than ever long drawn out, and for the 21th time—we are losing record of the countless performances of this work—the music seemed to be one of the most distinctive utterances of modern times. No less acceptable was the splendid performance of the "Tod und Verklärung" of Richard Strauss, while Handel's Concerto in D, for two solo violins (Messrs. Payne and Morrison) and string orchestra, added further distinction to a concert it would be hard to overpraise.

Mr. Eddy Brown gave a violin recital at the Queen's Hall, and appeared to delight his audience with a display of achievement that was largely technical. It is a thousand pities that show pieces of the most tiresome kind cannot be taken for granted. There is no difficulty in convincing an intelligent audience that a player has a fine technique without descending to work that has nothing save difficulties to recommend it. The extent to which virtuosity rules the modern concert-platform is deplorable: it is tending to relegate to the background much music that is merely beautiful. The more difficult a work the higher its praise, the more frequent its performance. Mr. Eddy Brown is too good a player to require such commendation as is due to the skilled rendering of glorified musical exercise, but, unhappily, he is far from being the only offender: he does no more than follow the example of others who should know better.



Photo. F. W. Burford.

MR. HENRY AINLEY AS THE EARL OF SEDGEMOUTH IN "THE O'FLYNN" AT HIS MAJESTY'S THEATRE.

On Saturday next Mr. Beecham's much-discussed opera season will open at Covent Garden, and the public, undeterred by the list of novelties, has responded so generously to the call of the booking-office that it has decided to prolong the session and to cancel the arrangements for Mr. Beecham's American tour. This is the more satisfactory, because no money has been made by those responsible for winter experiments at Covent Garden, and the repertory arranged for the forthcoming season makes no concessions to mid-Victorian taste. Few people who know the difficulties of reaching the public with a thoroughly modern programme would have ventured, even a month ago, to believe that the plucky impresario would succeed in getting his money back; now it is only reasonable to suppose that he will meet with something more than an artistic reward for his labours. So confident is Mr. Beecham of the possibilities of opera in London that he has already made arrangements for an autumn season at our national opera-house, and a list of the artists engaged has already been published. We have never disguised an opinion that Mr. Beecham, with his wide experience, great capacity for taking pains, his catholic taste, sound knowledge, and ample resources, is destined to play a great and valuable part in the musical history of our generation; but we had not looked for an immediate success, which is bound to stimulate opera-writing in this country. He has to create an audience as well as to stimulate a taste for the last word in opera, for it is quite clear that the supporters of the grand season have no real liking for novelties, and prefer great singers to great works.



Photo. F. W. Burford.

MISS EVELYN D'ALROY AS THE LADY BENEDETTA, AND SIR HERBERT BEERBOHM TREE AS THE O'FLYNN, IN THE PLAY OF THAT NAME AT HIS MAJESTY'S THEATRE.

REALISM INDEED: THE WONDERFUL COSTUMES IN "CHANTECLER."

COPYRIGHT BY LARCHER; PHOTOGRAPHS BY BERT.



1. THE GOOD-NATURED DOG; M. JEAN COQUELIN.

2. THE MAGNIFICENT CHANTECLER; M. GUITRY.

3. THE MISCHIEF-MAKING BLACKBIRD; M. GALIPAUX.

4. THE SNOBBISH GUINEA-FOWL; MME. LERICHE.

5. THE TYPE OF MODERN WOMAN; THE HEN-PHEASANT, MME. SIMONE.

M. Rostand has seen in the daily life of the inhabitants of the farmyard an analogy to the human drama. He explains how once he saw, between a heap of hay and a cart thrown back with its shafts in the air, ducks, hens, a turkey, a dog, and a cat all appearing to be chattering together, while a blackbird in a cage seemed to make sarcastic and impudent comments. Suddenly a cock came into the yard, and all at once a deferential silence took the place of the cheerful chatter. The idea came to M. Rostand that the different types and characters of Man could well be picked out among these beasts and birds. The blackbird is the mocking mischief-maker; the dog, the good-natured philosopher, ready to do a service to all; the guinea-fowl, the vain snob. The hen-pheasant is typical of woman, jealous of everything that interferes with the love of man for her; and Chantecler, the proud cock, represents the better type of man, full of faith in himself and his work. It is on these lines that M. Rostand has worked out his wonderful poetic drama, retaining the surroundings and appearance of the animals and birds which he has chosen to represent his types. All through the play no human being is introduced.

THE WONDERFUL PRODUCTION OF ROSTAND'S POETIC FARMYARD PLAY, "CHANTECLER."

DRAWN BY L. SABATTIER, AND REPRODUCED BY COURTESY OF "L'ILLUSTRATION," WHICH HAS THE SOLE RIGHTS TO THE FIRST PUBLICATION OF THE TEXT OF "CHANTECLER."



LA PINTADE (MME. LERICHE).

CHANTECLER (M. GUITRY).

LA FAISANE (MME. SIMONE).

CHANTECLER GATHERS HIS SUBJECTS UNDER HIS PROTECTING WING: THE COCK CROWING DEFIANCE AT THE SHADOW OF THE SPARROW-HAWK.

Chantecler, the king of the farmyard, is convinced that his rôle in life is to make the sun rise with his crowing. One day, while Chantecler is happy in his supremacy over all the other birds, the eternal feminine appears in the form of a hen-pheasant chased by a sporting dog. Chantecler's heart is won by this beautiful stranger. The second act opens in the depth of night, with a group of conspirators in the form of owls, who, equally convinced that Chantecler's song is the cause of the break of day, determine to kill the author of the hated daylight, and arrange that a fighting-cock shall slay Chantecler. Suddenly the "Coroico" of Chantecler is heard; the valley, seen through the opening in the forest, becomes gay with the light of the rising sun; the night birds are dispersed, and Chantecler and the hen-pheasant appear on the scene. In the next act, the guinea-fowl is "at home" in the kitchen-garden.

(We are indebted to "L'Illustration," our great French contemporary, for the beautiful illustration given above.)

Chantecler fights with the game-cock, and is almost killed, but, by an accident, is in the end victorious. At that moment the shadow of a sparrow-hawk is thrown over the whole gathering, and they rush to the protecting wings of their wounded chief, who crows defiance at the threatened danger. In the fourth act, "The Night of the Nightingale," Chantecler has wandered into the forest, with his charmer, La Faisane. She is jealous of the cock's love of his work, and by a subterfuge, which keeps him asleep till after the sun has risen, shows him how idle is his belief that it is only through his agency that the day is born. Chantecler, however, determines to go back to the farm, and pursue his daily task with the same firmness of purpose as before. The golden pheasant is left behind, only to fall into a poacher's trap, and to be brought, chastened in spirit, to the farmyard in subjection to Chantecler.

Science &

Natural History



Photo, Elliott and Fry.

A WELL-KNOWN WRITER ON ASTRONOMY: MR. G. F. CHAMBERS, F.R.A.S., Author of "The Story of the Comets," "Astronomy for General Readers," etc.

SCIENCE JOTTINGS.

LIFE'S PUZZLE.

ONE may well suppose that, given the time when men began to think, the puzzle of life absorbed much of their early attempts in philosophy.

The nature of life and, still more, the contrast presented by life's cessation, must have strongly attracted the attention even of minds which had just acquired the art of thinking rationally over the problems which existence presented to them. The oldest literature illustrates this contention, and the burial mysteries of ancient peoples reflect the same intent of grappling with life and the beyond. The change from vital activity to the cold passiveness of death, impressive to us to-day, must have been equally mysterious and awe-awakening to primitive man; hence, as philosophies grew and as culture advanced, the problems of life and its extinction, of its beginnings and its end, held men of old,



THE KING'S TOUCH — HENRY IV OF FRANCE, TOUCHING PATIENTS IN THE PALACEYARD TO CURE THEM OF SCROFULA.

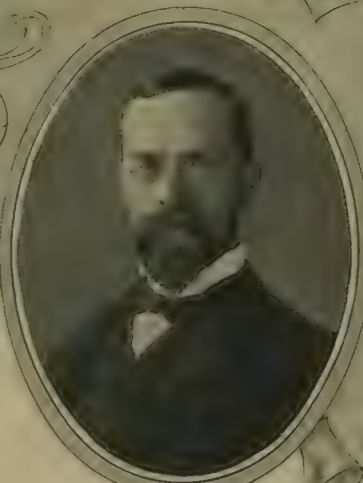
really an infinitely complicated chemical laboratory, presided over by a living chemist, may, in truth, as does the animalcule itself, present the problem of life in even more puzzling terms than does the man. For we find life associated in its lower developments with an apparent simplicity of structure that represents to us a workless watch, capable none the less of moving, nourishing and reproducing its kind. Science, which has successfully solved the mysteries of ordinary physical forces, applies itself to the investigation of the energy which animates and directs the actions of the animated kingdoms, and seeks to know the nature of the bond that links together the varied interests of a living thing, and the nature of the change which dissolves that bond, and reduces the living to the level of the inorganic world.

A great step in the assault on this grave problem was made when it was discovered that life was exhibited only through the medium of a certain vital stuff or material, to which the name of "protoplasm" was duly given. We find protoplasm—a compound of oxygen, hydrogen, carbon, and nitrogen—to represent

"the physical basis of life." It is found in the animalcule, it is seen in a human brain-cell, it is discoverable in the fungus and in the stately tree. It is not suggested that protoplasm is essentially the same everywhere. The chemist may find that all forms of protoplasm exhibit much the same composition. But we can go no further, and cannot demonstrate the reason why one speck of this life-stuff develops into a sponge and another into a man, or why the living matter of the plant can perform chemical acts which are impossible to the cell of the animal. Nor does biological science help us greatly here. For

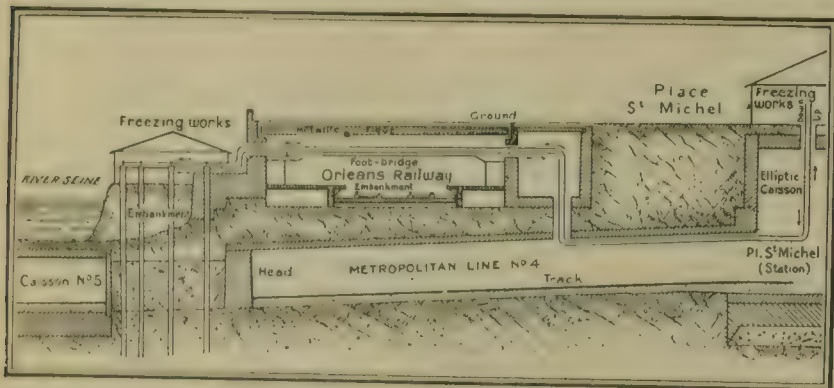
while it demonstrates that all living things begin their existence as mere specks of protoplasm, it cannot yet explain why the activities of the high organism are so infinitely complex when compared with those of its lower neighbour. Again, if we ask the biologist whence comes protoplasm, he will tell us that he only knows it as the outcome and product of pre-existing living matter. The chemist cannot fabricate living protoplasm, or approach to the building-up of even the

lowest of living things. The green plant can make living matter out of the inorganic foods on which it subsists—to wit, carbonic acid, water, and ammonia—but there is always the pre-existing life-stuff to be noted as the chemist who operates throughout. Thus we argue in a circle about the nature of life. We begin with living protoplasm,



Photo, Elliott and Fry.

AN EMINENT SCIENTIST: PROFESSOR A. W. PORTER, B.Sc., Fellow and Assistant Professor of Physics at University College, London.



FREEZING THE SOIL TO PREVENT SUBSIDENCE: THE CONSTRUCTION OF THE METROPOLITAN LINE IN PARIS.

This plan shows a section of the new Metropolitan Underground railway being constructed in Paris, between the Place St. Michel and the entrance to the tunnel beneath the Seine. At this point it has been found necessary to freeze the soil in order to prevent subsidences during the progress of the work. Part of the refrigerating plant is at the Place St. Michel and part at the river side. The freezing-liquid is pumped to and fro through tubes passed through the soil, four of which are sunk vertically in the section almost under the Seine.

as they hold humanity now, in the firm grasp of a question that dominates all other topics of interest to the race.

The man of science approaches the question of the nature of life from a standpoint very different from that whence the theologian and the philosopher regard it. His is the stern business of knowing what investigation has to declare regarding the force, entity, call it what we will, which animates animals and plants. For he cannot leave either plants or the lowest groundlings of his own kingdom out of consideration here. A plant, which is



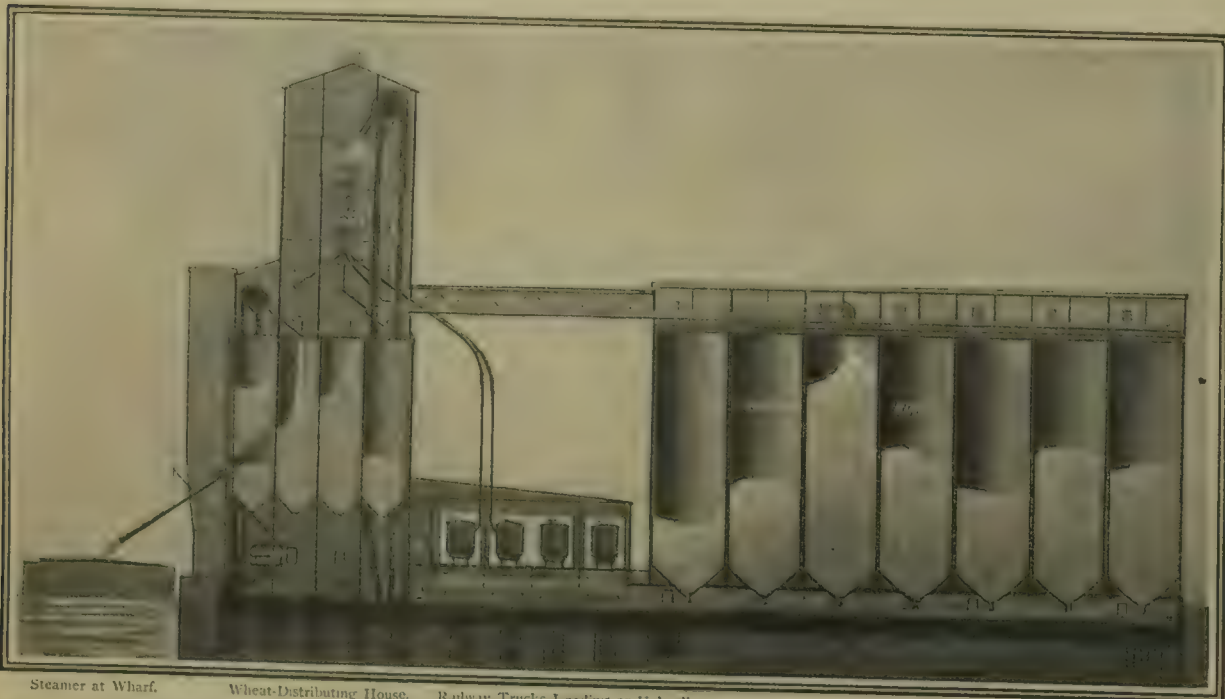
ARTIFICIAL FROST: SNOW-COVERED PIPES IN THE REFRIGERATING WORKS AT THE PLACE ST. MICHEL.

From the door of the works one can see a series of pipes covered with snow, whose gleaming whiteness gives to the huge and gloomy sheds, into which the light of day does not penetrate, a glacial aspect that is as striking as it is unexpected. The pipes through which the liquid refrigerating-chemicals are pumped consist of a tube within a tube. The liquid is forced through the inner tube and returns through the space between the inner and the outer, to have its freezing-power, which it has partly expended on the surrounding soil, renewed at the works.

we see the plant making new protoplasm; we note the animal devouring the plant, and we get back to protoplasm again in the plant which utilises the materials of the animal break-down to feed itself. Long ago the argument was enunciated, first clearly by Huxley in an Edinburgh lecture, that the words "life" and "vitality" were logically compromising terms. His famous simile may be recalled. Oxygen and hydrogen in certain proportions form water, but you do not postulate a mystical principle called "aquosity" to explain why the water-formation occurs. Protoplasm consists of oxygen, hydrogen, carbon, and nitrogen, and when these elements are brought together in certain proportions they form protoplasm, and this protoplasm exhibits the phenomena of life. You do not require, said Huxley, a mystical "vitality" to explain the origin of life. That which makes protoplasm includes life-making as well. Precisely, but what it is that combines the four elements to make life-stuff we do not know. All we know is that it needs protoplasm to make protoplasm, and so we use the useful word "vitality" to indicate the unknown difference between these elements forming a non-living substance and the same elements appearing as the physical basis of life.

The truth is, we know what life does and what it is capable of doing, but of its nature we are as ignorant as in the days when the morning stars sang for joy. Death may mean some dissociation of the elements of life-stuff; life is the name we give to the bond that ties them for a brief season to one another. When we shuffle off this mortal coil, our elements go back to the world to be used by the plants which reconstruct the puzzle of life. Speaking of the essence of vitality itself, "the rest is silence."

ANDREW WILSON.



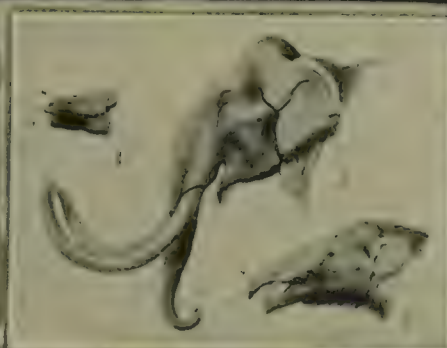
Steamer at Wharf. Wheat-Distributing House. Railway Trucks Loading or Unloading. Storage Bins.

THE DISTRIBUTION OF AMERICA'S GRAIN CROP: A SECTIONAL VIEW OF THE GREAT SANTA-FÉ ELEVATOR AT CHICAGO. The huge grain elevators at Chicago have "legs" (consisting of an endless rubber belt running over two pulleys and fitted with metal cups) which can lift as much as 10,000 or 15,000 bushels an hour. These big elevators are some 300 to 500 feet long, 250 to 400 feet wide, and 150 feet high. The Santa Fé elevator at Chicago has a capacity of 1,500,000 bushels. On arrival at the elevator the grain is discharged into the "boot," carried up the "leg," and spouted into the bins. Grain cargo vessels are simply huge barges, with straight sides, blunt at bow and stern, and mainly consisting of one vast hold. When discharging grain they are moored alongside the elevator, and the swinging "boot" is lowered into the hold, from which it lifts about 15,000 bushels an hour into the elevator.—[By Courtesy of the "Scientific American."]

AN UNSEEN RESEMBLANCE: THE LARGEST AND SMALLEST MAMMAL. A CONTRAST AND A SIMILARITY.



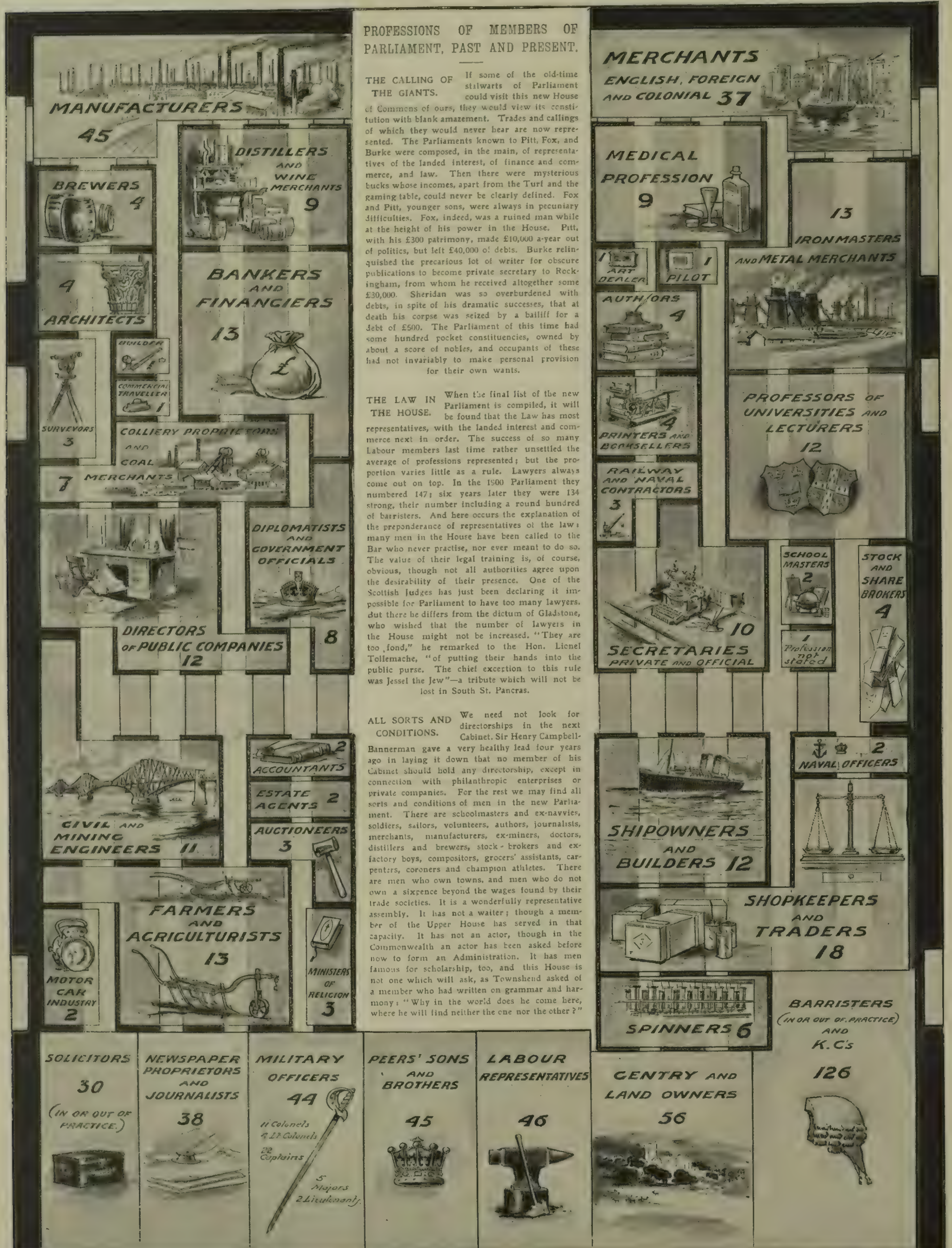
Immensity and Insignificance: The African Elephant and the Pigmy Shrew Mouse at the Natural History Museum.



A marvellous fact in natural history is illustrated by the juxtaposition, at the Natural History Museum, South Kensington, of the largest and the smallest mammals—namely, a specimen of the huge African elephant, and, between its fore-feet, on the ground the tiny little pigmy shrew mouse, which in length is only about one fifth of the elephant's eye. The two mammals were placed together at the instance of Sir E. Ray Lankester, who obtained the elephant for the Museum. His object was to emphasise the wonderful fact that, in spite of the immense divergence in size, the monster elephant and the insignificant mouse are almost identical in structure. The tiny mouse has practically every bone, muscle, blood-vessel, and nerve that is to be found in its enormous neighbour. Of the two smaller pictures in the lower corners, that on the left shows the mouse on a larger scale. The picture on the right shows the stages of evolution of the head, proboscis, and tusks of the elephant. The letter N stands for nostril, L for upper lip, and T for tusk. Head No. 1 is that of the *Moritherium* of Eocene Libya, with a flexible upper lip and small incisive tusks. No. 2 is that of a *Palæomastodon* of Eocene Libya, with a short proboscis and powerful upper and lower tusks. Head No. 3 (in the centre) is that of the mammoth (*Elephas Columbi*) from the State of Indiana, with gigantic upper tusks or ivories, and long proboscis with nostrils at the tip.—[PHOTOGRAPHS BY J. L. CLARKE.]

THE TRADES AND PROFESSIONS OF OUR UNPAID PARLIAMENT.

DRAWN BY W. B. ROBINSON FROM STATISTICS SUPPLIED BY MR. LEWIS APPLETON.



OUR VERY REPRESENTATIVE ASSEMBLY: HOW THE NEW HOUSE OF COMMONS EARNS ITS LIVING.

For details as to the occupations of the members of the new Parliament, which is to assemble at Westminster this month, we are indebted to some very interesting statistics compiled by Mr. Lewis Appleton, of 23, Old Queen Street, Westminster. From them our Artist has made drawings of various objects which are of the different trades and professions, and in each case is given the number of members of the new Parliament who are engaged in them. The total number of members elected at the time of writing is 667, three more constituencies having yet to poll, namely, Edinburgh and St. Andrews University, Glasgow and Aberdeen University, and the Orkneys and Shetlands. In the article which accompanies the Illustrations, an interesting comparison is drawn between the Parliaments of to-day and those of former times as regards the occupations of members. Nowadays there is a far wider variety of interests in the House of Commons than of old, and the new Parliament is a truly representative assembly.

TIPPING BY AUCTION: A SPORTING CUSTOM IN TRANSYLVANIA.

THE TRANSYLVANIAN COUNTERPART OF THE SCOTCH BOTTLE OF WHISKY.



A NEWCOMER, AFTER A SHOOT IN THE CARPATHIANS, BUYING BACK HIS GUN FOR THE BENEFIT OF THE KEEPERS AND DRIVERS.

While in Scotland it is customary to give a bottle of whisky to the keepers after shooting one's first stag, sportsmen in Transylvania have a quaint custom which forms another method of tipping keepers and drivers. After a shoot in the Carpathians, when any new member of the party has "bled" his gun, it is put up to auction, and he has to buy it back again for a small amount, such as twenty or thirty kroner (from about 16s. 8d. to 25s.), for the benefit of the keepers and drivers.—[DRAWN BY R. CATON WOODVILLE.]

HIS MERRY MAJESTY AT NICE: KING CARNIVAL XXXVIII. AND HIS RETINUE.



1. HIS VERY TOPICAL MAJESTY: KING CARNIVAL IN SURROUNDINGS SUGGESTIVE OF THE DISCOVERY OF THE NORTH POLE.
2. THE 'TOPIC OF THE MOMENT': THE "CHANTECLER" CAR.
3. ANOTHER VIEW OF KING CARNIVAL XXXVIII.

4. MASKS AND FACES AT THE CARNIVAL.
5. OVERBALANCED BY THEIR HEADS: FANTASTIC FIREMEN.
6. NOT ONLY LARGE HATS, BUT LARGE HEADS: A VERY FASHIONABLE ASSEMBLY.

7. A CAR OF SATIRE: THE FOLLY OF GOLD CAR.
8. ALMOST AN IRISH DEVICE: BRINGING THE PIG TO MARKET.
9. MME. CARNIVAL RIDES ASTRIDE ON A STEED REPRESENTING THE TIGER THAT ESCAPED AT MARSEILLES.

Once more that merry monarch, King Carnival, the thirty-eighth of his line, has been holding his state at Nice. Riding on a Polar bear, and surrounded by human penguins, but holding a white helmet more suggestive of Mr. Roosevelt's African hunting expedition than Commander Peary's Arctic journey, he made his triumphal entry into Nice last week. His queen, Mme. Carnival, came riding on a colossal effigy of the tiger which terrorised Marseilles last year, holding in its mouth a denizen of the deep—emblematic, perhaps, of its fishy experience at that seaport. Another popular car in the procession was that bearing the ubiquitous Chantecler, "stoutly strutting his dames before."

Photographs Nos. 1, 2, 3, 7, 8, and 9, by Sport and General, Nos. 4, 5, and 6, by Barratt's Photo. Press Agency.

"Look yonder
 Hope for the World dawns there!"
 Goethe's "Faust."—Part II.

The Supreme Revitalizer

SANATOGEN is universally admitted to be the most powerful and invigorating nerve-food known to science.

It is a *proven* remedy: in thousands of cases on record it has restored to health sufferers from nervous debility, brain-fag, insomnia, digestive disorders, anæmia, wasting diseases, etc. It does this by revivifying the nervous system, re-constituting the blood, and re-invigorating the digestive organs.

"Sanatogen," writes Madame Sarah Grand, the novelist, "has done everything for me which it is said to be able to do for cases of nervous debility and exhaustion."

Gives Radiant Health & Energy

Sanatogen's unique revitalizing power, which braces up the whole system to the *maximum* capacity of health and vigour, is due to its constituents—nutritious, body-building milk proteids—in *chemical combination with* glycerol-phosphate of sodium, the vital principle of the brain and nervous system.

"Sanatogen"—says Sir Gilbert Parker, M.P., whose words are echoed by many other distinguished people—"is a true food tonic, feeding the nerves, increasing the energy, and giving fresh vigour to the over-worked body and mind."

Endorsed by 12,000 Doctors

The King's Physician

—Dr. E. Ott, writes: "I have been using Sanatogen for a number of years, with excellent results, notably in cases of convalescents when it was desirable to build up the strength, to stimulate the bodily functions, and to improve the circulation of the blood."

The Czar of Russia's Physician

—Dr. Ferchmin, writes:—"My daughter, who is very nervous and anæmic, has greatly benefited by Sanatogen. Her appetite improved, her weight increased, and the colour of her skin became healthier."

The Emperor of Austria's Physician

—Dr. Keizl, says:—"I have been using Sanatogen for years with splendid results, and recommend it continually and everywhere, because I am thoroughly convinced that it is an excellent tonic food."

Sanatogen is sold by all chemists, from 1s. 9d. to 9s. 6d. Send a postcard to-day, mentioning "The Illustrated London News," for a free Booklet by Dr. C. W. Saleeby. Address:—The Sanatogen Company, 12, Chenies Street, London, W.C.

SANATOGEN



LITERATURE.

"Eton." Etonians will surely welcome with delight a book which, even to outsiders who know Eton only as visitors or spectators, is so redolent of that unique British product, the Public School spirit, and which is illustrated by such a charming series of pictures in colour as is the case with

Yard, the Upper School, and the College from Romney Island. Mr. Stone, the writer of the letterpress, himself a master at Eton, has also had the benefit of his father's experience of the great school. He has attempted, to use his own modest words, "in a haphazard and amateurish way, to illustrate what to me is the spirit of Eton." The result is an admirable harmony between text and illustrations, both animated as they are by the same purpose, to express the "spirit of Eton." The manner of the book, which is full of interesting facts and amusing anecdotes, may be indicated by the titles of the ten chapters—namely, "Eton," "Etoniana," "Some Eton Boys," "Those in Authority," "Out of School," "Oppidans," "College," "Reminiscences by the Rev. E. D. Stone" (two chapters), and "College in 1900."

"Rivers and Streams of England."

(See Illustrations on "At the Sign of St. Paul's" Page.)

No terms of praise could be too high for the water colour illustrations by Mr. Sutton Palmer in "The Rivers and Streams of England" (A. and C. Black), a perfectly delightful series of English landscapes. There are seventy-five of them, ranging from end to end of the country, through every variety of its scenery and all the moods and aspects of Nature. Mr. Palmer's literary collaborator is Mr. A. G. Bradley, who has done his part in the happiest vein of reminiscence and anecdote, and writes out of the wide knowledge of English rivers that comes to a disciple of Izaak Walton. At first sight a book on English rivers that has no chapter on the Thames might seem like "Hamlet" without the Prince of Denmark, but Mr. Bradley thinks that "to attempt ten or fifteen pages on that great and familiar river . . . seems to me a fatuous undertaking."

"London at Prayer." Mr. Charles Morley displays in his "London at Prayer" (Smith, Elder) a kind of catholicity far wider than that usually

implied by the word when used in a religious sense. Every phase of belief and every form of charitable or missionary effort to be found in this great Metropolis (and they are many) find a responsive note of sympathy in his pages. These most interesting and sincerely written descriptions of the various aspects of London's religious faith and works range from the ornate ritual of Rome to

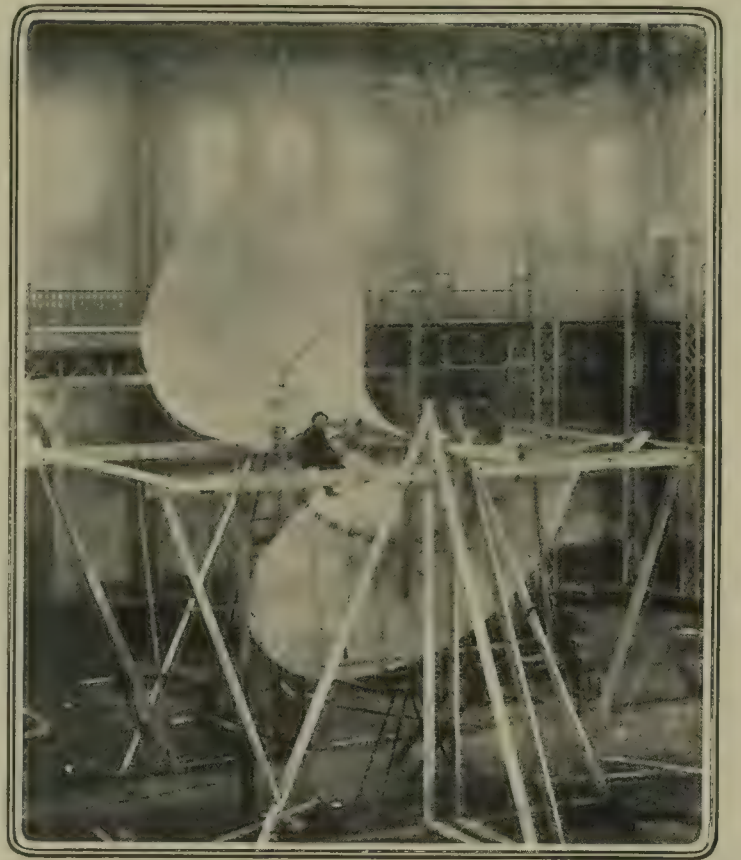
the homely services of the Salvation Army. But whatever subject he is touching, whether he is with Father Bernard Vaughan in the Commercial Road, or in the great synagogue of Jewry, or in the historic hush of Westminster Abbey, in John Wesley's chapel, or listening to the choir of young voices at the Foundling Hospital, Mr. Morley writes with a warmth of sympathy and a power of pathos and humour which at once put his readers *en rapport*



Photo. Illustrations Bureau.
GNAWED BY THE BEAVER: A WASP-WAISTED TREE-TRUNK AT THE "ZOO."

About a year ago a great trunk was set up in the beaver's lair at the "Zoo" for him to sharpen his teeth on. The persevering rodent put in many hours a day at the task, with the above result. The wasp-waist holds, though the top of the trunk sways in a wind, and the wily beaver refrains from giving the last bite which would bring it crashing on his head.

Mr. Christopher Stone's volume "Eton" (A. and C. Black), with twenty coloured illustrations by Miss E. D. Brinton. Nothing could better reproduce the atmosphere of our premier Public School than these admirable water-colour drawings. The artist is especially happy in catching the mellow tones of venerable red-brick buildings, such as the Old Brewhouse Yard, Weston's Yard, the School



PROGRESS BY BEATING THE AIR: CONSTRUCTING A HELIX FOR A DIRIGIBLE.

M. Grosclaude, a Marseilles inventor, is having a helix made there for his dirigible, having discovered that it increases the speed. The helix, which is a kind of spiral propeller, is made of wood, covered with sail cloth. It will be placed in front of the air-ship, and will beat the air in such a way as to make it advance in any weather.

with the subject he is treating, and bring the scenes, the characters and their motives vividly before their imagination. Some of his chapters on slum work, written with dramatic intensity, suggest that the evils against which Dickens waged war have not entirely died out. This interesting book is illustrated by a number of well-known artists, including Mr. Hugh Thomson and Mr. Cyrus Cuneo.

THE ISLAND OF MONTSERRAT (WEST INDIES).

"And now on the leeward bow, another gray mountain island rose. This was Montserrat, which I should have gladly visited, as I had been invited to do; for little Montserrat is just now the scene of a very hopeful and important experiment. The Messrs. Sturge have established there a large plantation of limes, and a manufactory of Lime-Juice, which promises to be able to supply, in good time, vast quantities of that most useful of all sea medicines, and I for one heartily bid God speed to the enterprise."

—"At Last," by Rev. Charles Kingsley.

THE little island of Montserrat, considered the most healthy of the Antilles, is situated 16° 45' north latitude and 61° west longitude, and is about eight miles in length from north to south, by a breadth of five miles from east to west.

The first lime-tree orchards were planted in 1852 by Mr. Burke, an enterprising planter then living in the island; but about twenty-five years later more extensive lime plantations were established by Messrs. Sturge, of Birmingham, and by the Montserrat Company is the lime systematically cultivated on a large scale, for the purpose of supplying Pure Lime-Fruit Juice.

The plantations of the Montserrat Company already cover nearly 1000

acres, and contain 200,000 trees, and more than 100,000 gallons of Pure Lime-Fruit Juice have been imported annually into England.

This juice is brought over in large casks to this country, when, after being allowed to settle, it is clarified and bottled by the sole consignees, whose trade mark is on the capsule of each bottle, as a guarantee to the

public, and with the care with which it is prepared, racked, and bottled, it retains its flavour, citricity, and brightness for an indefinite period. Much of the lime-juice from which some lime-juice cordials are manufactured is made from the fruit of the trees that now grow *wild* so abundantly in Jamaica, Tahiti, etc., the negroes

of supply was practically unknown, many offered being such only in name, either being prepared from lemon-juice or artificial compounds. No less momentous and far-reaching has been the result of the gathering of the lime fruit in Montserrat, and the introduction of the fruit juice into this country. For many years the Navy,

our first line of defence, and our Mercantile Marine, suffered severely from scurvy, and on that account the Admiralty decided to supply the Service and all British ships with lime-juice. The results show the wisdom of their action; both are now practically free from that terrible scourge. When our armies go forth to war the commissariat invariably selects lime-juice as the needful beverage. There could be no more striking picture of perfect health in manhood than the C.I.V.s when they returned from South Africa—and we are told that lime-juice was their drink. The troops in the Soudan war were all supplied with daily rations of lime-juice. The *Lancet* has very ably recommended lime-fruit juice as one of the best and most wholesome beverages extant, and also recommended the public to obtain the best lime-juice, and not concoctions sold under that name. They also stated as follows in 1870: "We have subjected the samples of the lime-fruit juice of the Montserrat



The "Circe," a three-masted barque, has just arrived in the Mersey, her sole cargo being about 50,000 gallons of the celebrated "MONTSERRAT" Lime-Fruit Juice. She was specially chartered by the Montserrat Co. for the purpose, and made the voyage from Montserrat to Liverpool in thirty-one days. She returns to Montserrat to obtain a further cargo. Captain Scott has selected this brand of Lime-Juice for his next voyage to the Antarctic, having on previous voyages found advantages in having it. All the sledges will carry it. Consumers of Lime-Juice should see that they get the "Montserrat."

going about the country squeezing the fruit they find under the scattered trees into a pail with a wooden kitchen lemon-squeezer. This juice is bought by the merchants for a few pence a gallon, and sometimes adulterated with salt water by the negroes to increase its bulk.

Up to time of the Montserrat Co. introducing their Lime-fruit juice, *pure* Lime juice from a regular source

Company to full analysis, with a view to test its quality and purity. We have found it to be in sound condition, and entirely free from adulteration."

N.B.—The only GOLD MEDAL awarded Lime-Juice at both the recent Exhibitions at St. Louis, U.S.A., and Cape Town, South Africa, was awarded to "Montserrat" Lime-Juice.

1,000,000 FREE SHAMPOOS FOR CLEANSING AND BEAUTIFYING THE HAIR.

**A Splendid Gift to the Readers of this Paper.
BE SURE AND WRITE TO-DAY!**

The popularity of "Harlene Hair Drill" is largely due to the rapid results it gives. "Harlene Hair Drill" grows beautiful hair in a week—it stops hair from falling out in four days. There has never been anything to compare with "Harlene Hair Drill" so far as its practically instantaneous action in developing the beauty, colour, and luxuriance of the hair is concerned. A week's trial of "Harlene Hair Drill" convinces everyone of the almost magical effect of the new method in growing new hair upon bald or thin patches, in restoring the lustre and colour to grey or faded hair, in removing scurf, in increasing the lustre and glossy luxuriance of "woman's crowning glory." You try "Harlene Hair Drill" for a week, and you see your hair growing more beautiful before your eyes. The "Harlene Hair Drill" Calendar is only seven days long, but each day is marked by a wonderful improvement in the health and luxuriance of your hair. You become a believer in, and follower of, "Harlene Hair Drill" for the rest of your life. And, consequently, you are never troubled in the future with Falling Hair, Baldness, Greyness, Scurf Deposits, or any other trouble or weakness of the scalp or hair.

The hair of the Englishwoman is the most beautiful in the world. "It is full of hidden sunshine."

But the sunshine is only revealed when it is properly cared for and cultivated.

"Nowadays, every man and woman who desires either to preserve or enhance the luxuriance and attractive appearance of his or her hair must give it a thorough shampooing once or twice every week." This startling, though absolutely true, statement has recently been made by the leading living authority on Hair Culture, a gentleman who studied the subject all his life, and who numbers amongst his clients many of the most beautiful women and cultivated men in present-day Society.

The Average Shampoo Time-Table.

In the opinion of Mr. Edwards, the eminent discoverer of Harlene-for-the-Hair and of the Harlene "Hair Drill," the average Shampoo time-table should be as follows:

For those who live in the country, once a week.

For those who live in the towns, twice a week.

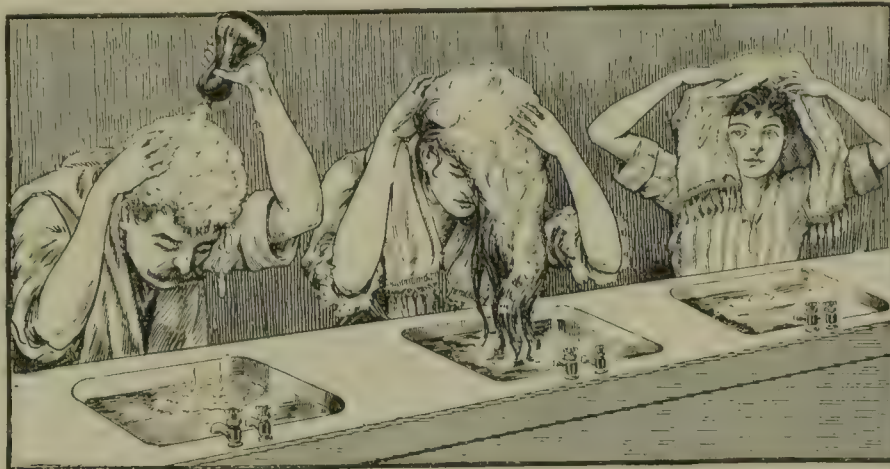
By following this toilet-practice regularly, week in

and week out, any man or woman who lives either in the country or in the town can grow luxuriant and beautiful hair, free from all weakness, greyness, discoloration, or the slightest sign of Baldness.

Beautiful Hair is Shampooed Hair.

Really Beautiful Hair is cleansed hair.

And, to be thoroughly cleansed, the hair must be



Cleanliness of the scalp and hair is the very foundation of Hair Health and Beauty. Mr. Edwards, the Royal Hair Specialist, here offers to send trial packets of his special "Cremex" Shampoo Powder for cleansing the hair and scalp. After you have used it you will not fail to note how beautifully it cleans the scalp and hair, not only without injuring it in the least, but actually exercising a healthful and "toning-up" influence upon it.

regularly shampooed with a safe, scientifically-prepared tonic shampoo powder, which will give it that shimmering, halo-like radiance which evokes the admiration of everyone.

1,000,000 "Cremex" Shampoo Powders.

"Cremex" is a special preparation discovered for the use of those ladies and gentlemen who desire to grow glossy and beautiful hair.

"Cremex" is the most delightful shampoo powder ever yet invented.

It is perfectly safe to use, is not inflammable, and contains nothing whatever of a harmful or injurious character.

"Cremex" is, in fact, a shampoo powder designed especially for use in the home.

Every man, woman, or even child can shampoo their hair with "Cremex" without any fear of it doing anything but good to the hair.

"Cremex" makes the hair soft, silken, and of a beautiful gloss and radiance. It prevents the hair becoming lank and clinging. Unlike some shampoo powders, it does not leave the hair sticky and greasy. On the contrary, it keeps the hair thoroughly free from dust and the scalp perfectly clean of scurf and dandruff.

Try This Free Personal Test.

Just try "Cremex" for yourself, and see what a beautiful Shampoo Powder it is.

Such a test will cost you nothing, and you will be very glad afterwards that you have tried it.

All you have to do is to forward the coupon below, with 3d. in stamps for return postage, to the Edwards' Harlene Co., 95 and 96, High Holborn, London, W.C., and in return they will send you—

1. A supply of "Cremex" Shampoo Powder for a Personal Test.

2. A bottle of "Harlene-for-the-Hair," containing sufficient for one week's daily trial.

3. A copy of Mr. Edwards' well-known book on Hair Culture, containing fully illustrated instructions for "Harlene Hair Drill."

All the above will be sent to any address in the world on receipt of your application, enclosing 3d. in stamps to cover cost of carriage and dispatch of outfit.

For the outfit itself no fee will be charged or obligation incurred.

Subsequent supplies of "Harlene" can be obtained from all leading Chemists and Stores, in 1s., 2s. 6d., and 4s. 6d. bottles, and of "Cremex" Shampoo Powders in boxes of six for 1s. If unobtainable in your district, supplies may be had direct and post free on receipt of postal order

at the Harlene Offices, 95 and 96, High Holborn, London, W.C.

FREE TRIAL COUPON.

This Coupon entitles its holder to a Free Outfit for increasing the Beauty and Growth of the Hair, as described in the above article.

To the EDWARDS' HARLENE CO.,

95 and 96, High Holborn, London, W.C.

Kindly send me one of the Toilet Outfits as per your offer in above article. I enclose 3d. by stamps to cover the postal charges to any part of the world.

NAME

ADDRESS

"The Illustrated London News," Feb. 12, 1910.

Many thousands of compositions can be played with full orchestral effects by anyone who owns an

ÆOLIAN ORCHESTRELLE



IT is permitted to few to command the services of an orchestra, and even to them the pleasure to be derived is merely that of a listener. The Æolian Orchestrelle is equivalent to an orchestra, for it provides the tone qualities of the different instruments comprising one.

Imagine the musical treat of being able to play in your own home a programme such as might be given by, say, the Queen's Hall Orchestra. Not music played mechanically, but a performance entirely controlled by the player, and dependent on him to an even greater degree than is an orchestra upon its conductor. This can be yours just as soon as you buy an Æolian Orchestrelle.

You are invited to call and hear the Æolian Orchestrelle. Write for Catalogue 5, which gives description and illustrations.

THE ORCHESTRELLE COMPANY,
ÆOLIAN HALL, 135-6-7, New Bond Street, London, W.



LADIES' PAGE.

MISS FLORENCE NIGHTINGALE says in one of her books on nursing that three-fourths of the failures of women in their work "come from their exempting themselves from the rules of training considered necessary in the case of men." True—but, on the other hand, they are allowed far less opportunity to train themselves. Here is the London County Council, incited by the Universal Cookery and Food Association, proposing to establish for boys precisely what I have been begging for on behalf of girls, this many, a year—namely, a School of Cookery in which this remunerative and important occupation shall be taught as work, thoroughly, and in its higher branches. Why, I wonder, is it only for boys that it is now proposed to establish this school at the public expense?

It is true that there are many rate-aided cookery classes and schools for girls, but not one exists such as this now designed for boys alone—to give a thorough and lengthy course of instruction, and the necessary repeated practice. Twenty lessons of a couple of hours each, or, at most, six months at a technical institute, is all that is yet offered free to girls; while the new scheme is to apprentice the boys for three years. The highest fee to be paid by parents is to be three guineas a term, but if the father is earning under £160 per year he is to be able to get full training for his son as a cook absolutely at the cost of the public; and the boys are to be taught "cookery as a profession by scientific methods and practical demonstration in all branches of the art." Now why is such a splendid opportunity to be offered to boys, who have a thousand other occupations open, and not to girls, who are traditionally entitled to domestic employment? That is, supposing it is admitted that a school to prepare chefs for work in great hotels and rich men's kitchens should be so set up. Whether the rates should be spent on training either boys or girls for this or any other specific industry, is quite a question for discussion. I have always hoped for voluntary effort: that some millionaire would come forward to provide voluntarily for the training of girls in food preparation, as Mr. Carnegie has done for the free supply of mental food. Or, failing such an enlightened, benevolent millionaire, that some public or co-operative scheme should be devised which would offer girls everywhere the opportunity to become really qualified for wage-earning in this branch of women's work.

The shortage of competent cooks for ordinary domestic life is a really serious matter, one far more productive of unhappiness than many topics that receive much discussion and are taken action about by public bodies. To train a few chefs by three years' apprenticeship, at the expense of the ratepayers—what will that do for the harassed mistresses of households who cannot get the daily food for the family cooked decently? It is quite possible to advertise for a



A CASINO GOWN.

This smart high evening dress is in draped Ninon-de-soie, held in place with bands of silk embroidery; spotted net forms the yoke.

cook, even at good wages, and not receive a single reply. Over-pressure and worry unspeakable are the consequent lot of thousands of mistresses of homes. Well I know that I am touching a chord that will vibrate keenly in the breasts of myriads of my women readers! The conditions of life have so changed that the methods of our grandmothers for training servants for the home are no longer in the least degree adequate. Yet no new plans are attempted; and when it is arranged to spend a considerable sum out of the rates on cookery training, it is not used so wisely or so well as might be for the general good. We urgently need some genius to reorganise this important branch of social life, just as Miss Nightingale did sick-nursing. But as we have arrived at a period when everything is handed over to "the State," perhaps this lamentably needed reformer must act in that direction. Miss Nightingale achieved her reform by devoting to the establishment of her model nursing-school the large sum presented to her by a grateful country on her return from the Crimea. But a far larger sum is now being ineffectively spent by County Councils on domestic classes that do not provide us with workers well prepared to perform home duties as a business.

Town has been unusually busy since the elections came to an end, and Bond Street was positively alive on the fine afternoons of last week with ladies seeking their new gowns and other attire for the opening of Parliament or the somewhat delayed exodus to the Riviera. The tumbled and soiled sale-goods were all gone out of sight, and spring blossoms and fresh, bright materials held sway in the windows. A fashionable new colour, both for gowns and millinery, is a deep blue, called "crow's-wing blue." This is placed on black, white, or green straw hats (which are built chiefly of coarse plait), in the form of velvety polyanthus or other flowers, or metallic bosses, or velvet bands and rosettes, or bows and twists of shining glacé ribbon. Jet beads are much in evidence on the new hats. A fine crinoline, or else a large-meshed net, all over worked with little but sparkling jet beads, is used for making singular high-crowned toques of the new shape. They resemble helmets, but are far taller than any such casques. These look remarkably unbecoming in the hand, but cover the "turban" and the front waves of the hair prettily enough when placed on the head, the hair, well puffed above the ears, showing under the edges of the tower-like hat. Wreaths of tiny blossoms, especially button-roses, are also much seen already. The shapes—I mean the foundations—of the hats, however, are just now the main concern. The spangling of jet above described, or the very glossy large-woven straw, in which sometimes two or three colours are mingled, suffices without much trimming. Such shapes are left untrimmed in many cases, save for a large cockade, a rosette, or a boss of velvet or braid or metallic galon set upright against the crown at one side. In other cases, an upstanding ostrich plume or a fancy feather or wing in many colours is seen at one side only.

FILOMENA.

THE TYPICAL ENGLISH GIRL
should always use



which preserves the skin from the effects of Frost and Cold Winds. Her many games and exercises keep her constantly in the open air, and her complexion will soon suffer unless "Larola" is applied.

Send us 3d., and we will forward you, in the U.K., a box of samples of Lait Larola, Tooth Paste, Rose Bloom, Soap, and our pamphlet on how to improve your complexion.

M. BEETHAM & SON, Dept. I.L.N.,
Cheltenham.

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Fine Amethyst and Diamond Point Ring, £5.

Fine Gold, Amethyst, and Diamond Ring, £7 15s.

Fine cut Emerald and Diamond Ring, £105.

Ruby or Sapphire and Diamond ring, £7 15s.

Single Stone Brilliant, £17 15s.

Fine Diamond Ring, £6 15s.

Fine Pearl and Diamond Ring, £37 10s.

Ruby or Sapphire and Diamond Pin, £1 15s.

Platinum and Gold Scarf Pin, Whole Pearl Ball, 12s. 6d.

Diamond Slide on Velvet, mounted in Platinum, £37 10s.

Three Pearl and Diamond Velvet Slides, mounted in Platinum, £15 15s.

Write for Illustrated Catalogue "A," 6000 Illustrations, Post Free.

Customers waited upon by our Town or Country Travellers by Appointment.

Fine Pearl and Diamond Slide, mounted in Platinum, £17 15s.

We are now making a speciality of Velvet Slides of all descriptions and prices.

Gold Air-ship Charm, 10.6.

5 row Gem Ring, comprising Diamonds, Rubies, Sapphires, Emeralds and Pearls, £25 5s.

5 row Bracelet to match, £11 15s.

3-row Bracelet to match, £7 15s.

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"LONDON IN THE NINETEENTH CENTURY."

THE vanished hand is still with us, and we cannot be too thankful that Messrs. Black have given to the world these uncompleted memorials of Sir Walter Besant's survey. He had a sure instinct. The London of to-day is not the London of the early nineteenth century, and is scarcely its successor. There are fragments here and there, fragments which are disappearing; but the organic whole is different, and is differing continuously. Sir Walter Besant, therefore, set out to note the causes of this difference; and the opening

London is depicted to us from its shops (formerly with small panes of glass), its fops and gallants walking even in Cheapside, its shabby clerks and ill-paid workmen, its amusements and its inns, its theatres, its churches with selfish and ignorant clergy, its poor-laws and penal laws, its suburbanism and dullness, its vice and profligacy, its heroes and its victims, its architecture, and the beginning of its departure from all these things to the better things of to-day. All is lightly but adequately touched, and we have revealed to us the London of Thackeray, Dickens, and Carlyle. The rest of the volume contains very useful and, on the whole, adequate accounts of varied

do not add to the knowledge of how London is governed, or what that government means to the people, and it is a pity that this chapter was not entrusted to a competent authority to unravel that difficult and complex subject. As it is, it is unequal and deficient. In one or two other subjects—parks and open spaces, burial-grounds, and theatres, for instance—a little further research would have procured access to fuller sources of information quite easily obtainable. But we do not like to dwell upon the improvements that might have been introduced. The volume is a sound contribution to London history, and every Londoner will add to it here and there



LUXURY ON RAILS: A DRAWING-ROOM CAR ON THE GREAT NORTHERN.

A most luxurious new vehicle, which can be used either as a family drawing-room car, or as an invalid saloon, has just been built at the Doncaster works of the Great Northern Railway. It contains two first-class corridor compartments, the saloon, attendants' and luggage compartments, and lavatories. It is lighted by electricity, and warmed by steam-heat apparatus. As will be seen from our illustration, the compartments are fitted with large windows, which afford an extensive view of the country. The saloon is furnished with a bed, which is removed when not required, a couch, three easy chairs, one portable table, and two flap tables.

chapter of his "London in the Nineteenth Century" (A. and C. Black), giving us a general survey of the metropolis during that period is a most fascinating and interesting account. It is difficult to treat of a subject so vast within the narrow compass at our command; but as mechanical traction is now so much in one's thoughts, it is well to turn to the steam-carriage of 1828, of which an excellent engraving is given, as an illustration of the slow beginnings of things. Sir Walter travelled over the subject with remarkable fullness.

aspects of London life. Of course, there are statements which do not quite express the whole facts; there are omissions; but the work is well done. One would have thought it worth while, when the London sewage system was being described, to have given a fuller account of underground London. Few Londoners are aware of the vast network of wires, pipes, passages, buildings, and cellars which exist under the surface in London. The weakest part of the volume is the description of the system of government. Quotations from Royal Commissions

scraps from his own experience. The illustrations are excellently selected and well executed. They take us from gay to serious by the aid of light touches and bright descriptions, or by dry details, and even statistics. And we think the result of the whole is to make Londoners prouder of their city, more inclined to help on its development and improvement, more willing to give up time and effort to secure that its position as the capital city of the Empire shall be reflected in its beauty, its health, and its happiness. G. L. G.



Photo, L.N.A.

A "NATIONAL TANK" FOR NAVAL EXPERIMENTS: A NOVEL STRUCTURE AT TEDDINGTON.

A great national experimental tank, or canal, is being built in the grounds of the National Physical Laboratory at Teddington for naval experiments. It is to be a concrete basin 600 feet long, 30 feet broad, and 28 feet deep, and will be roofed. In it will be tested models of war-ships and of mercantile vessels, together with propelling machinery. Any British shipbuilders may have models tested, and Naval architects and engineers will witness the experiments. Mr. G. S. Baker, Naval Constructor to the Admiralty, has been appointed "Superintendent of the National Tank."



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THE CHRONICLE OF THE CAR.

IF the Home Office Petroleum Committee seek to impose constrictive regulations upon the private motorist with regard to the storage of petrol, the cry will go up that we are governed too much. It is quite time that a little common-sense was allowed to dilute the officialism by which our lives are burdened. When I say common-sense, I mean the exercise of discretion with regard to storage of a few spare gallons of petrol other than in the car petrol-tank. Petrol in one of the standard petrol-cans is more safely stored than even in a car-tank, and it is both absurd and tyrannical that the private motorist should not be permitted to store two or three such cans of spirit in a place considered safe enough for his car with its tank full to the filler.

I am frequently asked for an estimate of the cost of running a small car for a year, but as such expenditure depends entirely upon the distance covered, it is clear that the cost per mile is the correct way to arrive at an idea of the cost of motoring. I was lately shown some

not include rent of motor-house or cleaning. The mileage covered was no less than 8,400 miles, the total cost for petrol (277 gallons), oil (9 gallons), grease, tyres (£16 11s. 9d.), plug, and sundry charges being £37. The car was used by a traveller with whom I am personally acquainted in his business, and every district in Scotland was entered. In making one round, visiting eighty-eight towns and villages, where formerly, by rail, sixty-two only were covered, a net saving of £3 in expenses was made. For fuller particulars, I refer my readers to the *Motor World* of Jan. 27 last.

No Scottish Show has taken place for the past ten years without an attempt, or attempts, by a car, or cars, to make a non-stop

for tyre troubles. The 27 3-h.p. Austrian Daimler would have made the trip without any black mark but for the driver stopping his engine by accidentally shutting his throttle. The other car, a Bedford, stopped to refit a belt, which was accidentally broken. Stocks on a De Dion, Wright on an F.L., a Chenard-Walcker, and a



FOR THE DUKE OF WESTMINSTER: A HANDSOME NEW WOLSELEY-SIDDELEY CAR.

Our illustration shows the magnificent new Wolseley-Siddeley car recently made for the Duke of Westminster, photographed at Eaton Hall, the Duke's Cheshire seat. The car is 60 h.p., fitted with an imperial limousine landaulette body to seat five, trimmed in dark blue morocco, and painted in the Duke's own colours.

figures which made the cost of running an 8-h.p. single-cylinder car with a two-seated body work out at 1½d. per mile; but this was the cost of running only, and did

The 40-h.p. New Engine car kept its engine running for the whole journey, no mechanical repairs or adjustments being made, although there were car stops



Photo. Topical.

THE MOTOR TO THE RESCUE: MAKING ELECTRICITY DURING THE PARIS FLOODS.

During the floods in Paris the greater part of the city was in darkness owing to the failure of the electric light. M. Branger, of the Branger Photo Press, devised a novel scheme for obtaining his own electricity. He managed to work successfully a small dynamo with the use of the back wheel of his 22 h.p. Berliet car.

run from the capital to Edinburgh. Eight cars were entered to perform this run, under the auspices of the R.A.C., in time for the opening ceremony of the recent Show, performed by that rare old motorist Sir John H. A. Macdonald, or Lord Kinsburgh, as they prefer to call him up North. Of three cars which left on the Wednesday night, and which got through, not one arrived with a perfectly clean sheet.

Sizaire started on the Thursday night, and encountered such heavy drifts of snow between Darlington and Berwick that they had to give up the race.

Some time ago the Bradford Corporation endeavoured to impose a special water-rate upon car-owners on a scale of one shilling per horse-power, quite irrespective of the class of car kept. Very properly and patriotically, the Bradford Automobile Club successfully fought this impudent imposition *à outrance*, with the result that, thirsting for revenge and urged on by that motorphobia which I thought only existed in the South of England, the Corporation are now promoting a Bill in Parliament in which appears the following clause: "A supply of water for use elsewhere than in or in connection with a dwelling-house shall not be deemed to be a supply of water for domestic purposes." The Bradford A. C. have invoked the aid of the Royal Automobile Club, with the result that the Corporation will find horrid things happen to their Bill.

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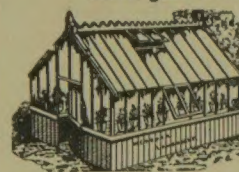
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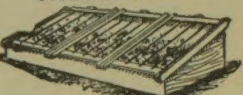
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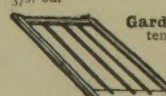
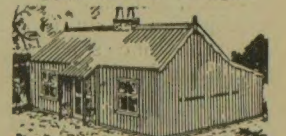
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**Greenhouses.**
Substantially constructed in sections, complete with door, ventilators, stages, 21 oz. glass. Any handy man can fix.

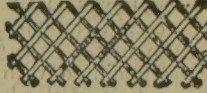
	Price.
7 ft. by 5 ft. ..	£3 10 0
9 ft. by 6 ft. ..	3 3 0
10 ft. by 7 ft. ..	3 12 6
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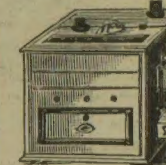
Made of 1 1/2 in. well-seasoned tongued and grooved boards, with 2 in. lights, painted and glazed 21 oz. glass. 1-light Frames, 4 ft. by 3 ft., 13s. 6d.; 6 ft. by 4 ft., 21s.; 2-light Frames 6 ft. by 4 ft., 22s. 6d.; 8 ft. by 6 ft., 37s. 6d.

**Garden Lights.**—Well mortised and pinned to tenoned rails, properly rabbeted for the glass. Unglazed, 6 ft. by 4 ft., 3s.; 5 ft. by 3 ft., 2s. 6d.; 4 ft. by 3 ft., 2s. 6d.; 3 ft. by 2 ft., 1s. 8d. With Glass, 7s., 5s. 9d., 4s. 6d., 2s. 9d. Glazed, 9s., 7s. 6d., 6s. 4s.**Rustic Houses**
Description.No. 739, £4 2s. 6d.
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See List for other designs.**Extended Trellis.**

For lawn tennis and croquet lawns, training creeping plants, fruit trees, shrubs, &c.



Height	1 ft.	1 ft. 6 in.	2 ft.	2 ft. 6 in.	3 ft.	3 ft. 6 in.	4 ft.	5 ft.	6 ft.
Unplanned	1/6	1/9	1/12	1/12	1/12	1/12	1/12	1/12	1/12
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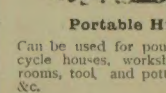
No.	1	2	3	for 15 Hen's Eggs	Price
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No. 2, for 60	35 0
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Heated by hot water, copper tank, most reliable. For 15 chicks, 22s. 6d.; 60 chicks, 30s.; 120 chicks, 57s. 6d.

**The "Favourite" Poultry House.**

Made in sections, simply screwed together. A raised floor, about 2 ft. from ground, so as to form a dry run underneath. With perch, ladder, nest boxes, &c., complete, 3 ft. by 2 ft. 6 in., 14s.; 4 ft. by 4 ft., 19s.; 5 ft. by 4 ft., 20s.; 6 ft. by 4 ft., 25s.; 7 ft. by 5 ft., 32s.; 8 ft. by 6 ft., 36s. For numerous other designs and everything required by the Poultry-keeper, see List.

**Portable Hut.**

Can be used for poultry, or as cycle houses, workshops, dark rooms, tool and potting sheds, &c.



	6 ft. by 4 ft.	7 ft. by 5 ft.	9 ft. by 6 ft.
Price	£2 6	£3 0	£4 6

**Portable Stable, Coach, and Harness House.**

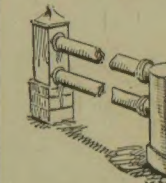
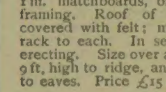
Suitable for 1 pony and trap, 14 ft. by 10 ft., £8 5s.; 1 horse and trap, 15 ft. by 12 ft., £9 15s.; 2 horses and trap, 20 ft. by 12 ft., £12 5s.

**Cricket, Football, Tennis, and Golf Pavilion.**

15 ft. by 8 ft., £11 10s.; 17 ft. by 10 ft., £12 10s.; 20 ft. by 12 ft., £14 10s.; 25 ft. by 12 ft., £17 15s.; 32 ft. by 14 ft., £25.

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Cheapest in existence. Lasts all night without attention. Anyone can fix it. Cost of complete Apparatus for Greenhouses with 4 in. pipes, flow and return along one side. Size of house, 7 ft. by 5 ft., £2 15s.; 9 ft. by 6 ft., £3 10 ft. by 7 ft., £3 2s. 6d.; 12 ft. by 8 ft., £3 5s.; 15 ft. by 9 ft., £4 5s.; 20 ft. by 10 ft., £5 5s.; 25 ft. by 10 ft., £6 5s.

**Span Roof Loose Boxes.****Horticultural Glass.**

Careful packing and quality guaranteed. All sizes in stock, 4 1/2 oz. from 12s. per 200 ft. Box.

Glaziers' Diamonds.—Finest Quality. New sheet perfect. Superior make and finish, 5s., 7s. 6d., and 10s. 6d. each.**Galvanised Corrugated Iron.**Long .. 3 ft. 4 ft. 5 ft. 6 ft. 7 ft. 8 ft. 9 ft. 10 ft.
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Prime Sheets. Special quotations for large quantities.**Horticultural Timber of every description.**

Sash-burrs from 2s. 6d. per 100 ft. Half-glass doors, matchboards, floorboards, feather-edged boards, unplanned battens.

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459 & 461, Brixton Road, S.W.
24, Railway Approach, London Bridge.**Ladies Only.**12, York Street, Jermyn Street, Piccadilly, S.W.
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All kinds of Baths may be had here: Manicure, Chiropody, and Hair Treatment.

TWO NOVELS.

"Love and the Wise Men."

Uncle Spenser Kirke was a theorist who had attempted to reduce to true proportions, as a social factor in human affairs, the indomitable instinct giving continuity to the human race. A philosopher of lukewarm imagination himself, he embodied his views in a serious work entitled, "Sex Consciousness: A Protest and a Warning," and in the training he prescribed for his nephew and his ward Philip Herriott. The strife between his theories and the ways of an incurably amorous world, makes up the novel of "Love and the Wise Men" (Methuen). Mr. Percy White's description of life at the "Institution Bard," where French and English boys were educated to look upon human love as an instinct that, once scientifically defined, could be dispensed with, is a smart bit of humorous writing. Of course, the Kirke philosophy was confounded; as one of the characters said, it was an attempt to confine moonbeams in a box. We were disappointed with the last half of the book, where we think Mr. White has missed an opportunity—possibly because he shies rather too pointedly at the heroic vein. The triumph of the noblest passion known to mankind is, however, duly chronicled. Philip, who had married a wealthy woman older than himself, pointed ironically to the "sex-obsession" of sage and students alike; but the more sensitive nephew, waiting patiently upon the love of a lifetime, shattered the Kirke system by the example of his own devotion.

"The Street of Adventure." (Heinemann) is Mr. Philip Gibbs' happy title for Fleet Street, and his book is one more variation of the theme of the butterfly broken on the wheel, or the young man of temperament turned journalist. It is hard here for the philosopher to

preserve his equanimity, seeing that this is one of the recurring, wasteful tragedies of modern life that will repeat itself as long as the magic of printer's ink continues to attract the fine creative spirit. Frank Luttrell's case is evidently typical. He had a sensitive nature, and he was harrowed by being set to report police-court work and conduct inquiries on private individuals; but, at the same time, the fascination of his task refused to let him go. It is not, however, his story that comes

WILLS AND BEQUESTS.

THE will of MR. THOMAS APPLEBY, of Ashfield House, Greatham, and of Hartlepool, shipowner, who died on Nov. 24, has been proved by three of his children, the value of the property amounting to £116,954. The testator bequeaths the goodwill of his business to his son John Stanley; £7000 in trust for his daughter Mrs. Harriet Morison; £7000 in trust for his son Thomas Percy, and his grandson Desmond; £300 each to the following persons in his employ—namely, Thomas Arrowsmith, John J. Baker, and Sarah Gray. Two fifths of the residue he leaves to his son John Stanley; and one fifth each to his children Digby, Maude, and Evelyn.

The will and codicils of MRS. ISABELLA GRAHAM, of Netherby, Walton-on-Thames, who died on Nov. 28, have been proved by her sons, Christopher Colborne Graham and Norman Child Graham, the value of the estate being £135,015. The testatrix gives £15,000 each to her children Margaret Amy and Arthur Smith; £1000 each to the National Lifeboat Institution and the Infant Orphan Asylum; £500 each to St. Thomas's Home for the Friendless and Fallen (Basingstoke), the Winchester Diocesan Deaconess Home (Southsea), King's College Hospital, and the Hospital for Sick Children (Great Ormond Street), and the residue to her seven children.

The will and codicil of MR. WILLIAM HENRY ATCHLEY, of Rockwell, Henbury, Gloucester, solicitor, who died on June 16, is now proved, the value of the estate being £94,711. He gives £3000 to his wife, with the expression of his wish that she should give it to the Church Pastoral Aid Society, the Church Missionary Society, the Society for Promoting Christianity amongst the Jews, the British and Foreign Bible Society, the Colonial and Continental Church Society, and the

(Continued overleaf.)



A COAL-FIELD ON WHEELS; "BLACK DIAMONDS" WAITING FOR SHIPMENT IN HULL DOCKS.

Our photograph shows the extraordinary prairie of coal-trucks which may frequently be seen in the Hull docks. So far as the eye can reach there is nothing to be seen but trucks of coal marshalled as thick as peas on dozens of railway sidings for Continental shipment.

Photo, Coleman.

first in interest. Mr. Gibbs describes—in the voice of authority, of course, albeit effusively—the life and death of a great morning paper. He takes his public into the reporters' room—yea, into the sacrosanct presence of the editor himself. The result is a lurid picture of the Rag in being, grinding the bones of five hundred human beings to make its daily bread. There are only two women, but they are great in quality. Fleet Street, apparently, is destructive to the domestic aspirations of woman, as Frank Luttrell, who fell in love with one of them, discovered to his cost.

pital for Sick Children (Great Ormond Street), and the residue to her seven children.

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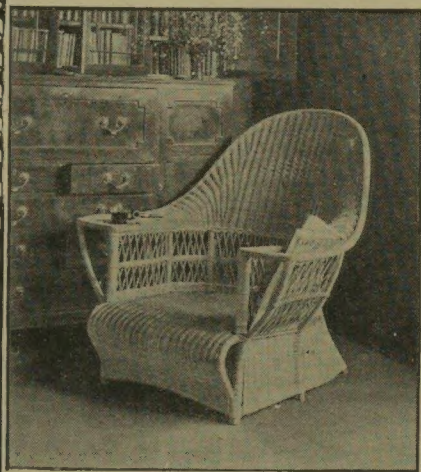
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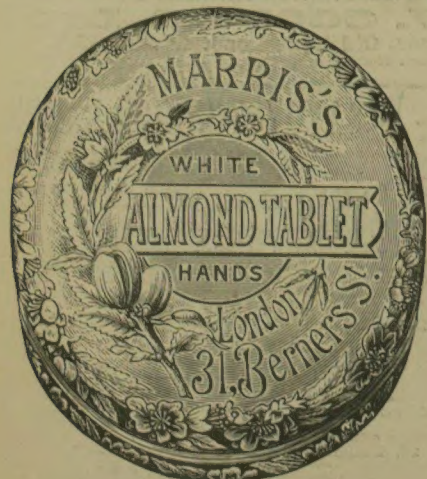


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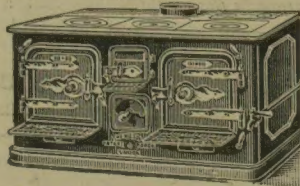
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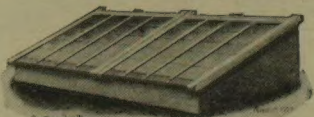
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Religious Tract Society. Subject to small legacies to clerks and servants, he leaves the residue to his wife for life and then for his children.

The will, dated Dec. 31, 1908, of LIEUTENANT-COLONEL SIR FREDERICK WALTER CARDEN, Bt., of Stargroves, East Woodhay, near Newbury, and 2, Orme Square, Bayswater, has been proved by Sir Frederick Henry W. Carden, the son, James Herbert Ronald, and Bertram Hugh Barton, the value of the estate being £281,686. The testator settles the Stargroves estate and certain securities on his wife for life, then for his son Frederick, with remainder to his grandson Frederick Christopher. He gives his town house and £1000 to his wife; £1600 and various securities to each of his sons; £1000 and other securities to his daughter Lilian; £500 each to three sisters; £500 to Osbert Sibley; £500 each to James Herbert Ronald and Bertram Hugh Barton; £600 to Florence Newland; and legacies to relatives and servants. All other his estate and effects he leaves in trust for Lady Carden for life, and then certain stock is to go to his son Ronald, and the residue in trust for his eldest son and his issue.

The will of MISS EVELINE HARRIET FANE, of Avon Tyrrell, Hants, and 65, Cadogan Gardens, Chelsea, has been proved by Sir Mildmay Willson, K.C.B., the amount of the property being £79,612. Miss Fane gives her town house to her sister Dame Marion Elizabeth Stucley; £4000 to Lady Stucley for life, and then for her sister Constance Lady Manners; and £500 to Annabelle Mary Leeke and £200 to her daughter Eleanor. The Avon Tyrrell estate, with the sporting and fishing rights, she leaves to her sister Lady Manners for life, then for her husband should he survive her, with remainder to their son the Hon. John Nevile Manners. All other her estate and effects she bequeaths to her three sisters Dame Marion Stucley, Lady Manners, and Christina Louisa Hamlyn.

The following important wills have been proved—

Mr. George Watts, Afton House, Village Road, West Kirby	£61,864
Mr. Thomas Bertram Udall, Newcastle-under-Lyme, and Hartshill, Stoke-on-Trent	£48,980
Mr. Francis Hazeldine, 14, Heene Terrace, Worthing	£46,645
Mr. William Leggett, The Cedars, Holt, Norfolk	£44,721
Mr. Joseph Brown, 3, Arthur Road, Edgbaston	£43,184
Mrs. Letitia Mary Hurford, The Ferns, Stockbridge	£35,730
Mr. Thomas William Terry, 65, Gordon Road, Ealing	£32,770
Mr. Samuel Edwards, Clarence Lodge, Surrey Road, Bournemouth	£31,180

An illustrated booklet, of great interest to those who wish to spend their Easter holidays in sunny Spain, Portugal, Madeira, or Morocco, has just been issued by the Royal Mail Steam Packet Company, who are making special arrangements for short holiday trips. The booklet, which gives particulars of the cruises, with a description of the places called at, may be had gratis on application.

CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, Milford Lane, Strand, W.C.

E J WINTER-WOOD.—Distinctly good. It shall appear as you wish.

J S S (Matlock).—Black would be the exchange down with an inferior position.

EUGENE HENRY.—We are much obliged for your problem.

G P D (Damascus).—We note the contents of your letter.

CORRECT SOLUTIONS OF PROBLEM No. 3423 received from C A M (Penang) and J T (Trinidad); of No. 3425 from G P D (Damascus); Louis V Laws (Denver, Colorado, U.S.A.) and Henry A Seller (Denver); of No. 3426 from Henry A Seller, Louis V Laws, Café Suizo (Santander); G P D, and C Field junior (Athol, Mass, U.S.A.); of No. 3427 from C Field junior, Jean Wagner (Havre), R Murphy (Wexford), J B Camara (Madeira), J F G Pietersen (Kingswinford), and F Wills (Exeter); of No. 3428 from J F G Pietersen, Eugene Henry (Lewisham), Jean Wagner, R Murphy, J Isaacson (Liverpool), M Goodersham (Alnwick), F R Pickering (Forest Hill), H Grasett Baldwin (Rome), Major Buckley, Withdard (Cheltenham), and T Davies (Camberwell).

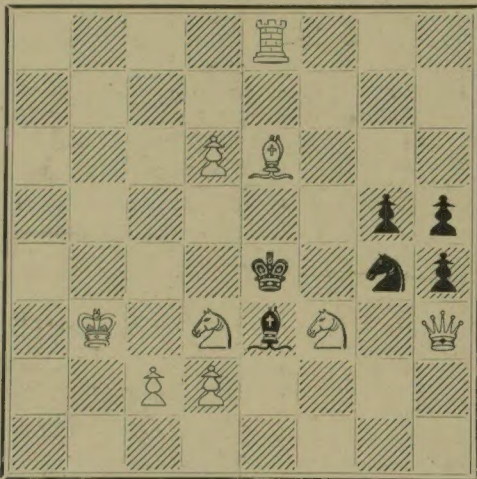
CORRECT SOLUTIONS OF PROBLEM No. 3429 received from Eugene Henry, T Davies, T Roberts (Hackney), Major Buckley, A G Beadell (Winchester), E J Winter-Wood, Sorrento, R Worters (Canterbury), F R Pickering, G Stillingfleet Johnson (Cobham), J Green (Boulogne), J Cohn (Berlin), and J Dix (Devonport).

SOLUTION OF PROBLEM No. 3428.—By J. PAUL TAYLOR.

WHITE.	BLACK.
1. R to K 6th	Any move
2. Mates accordingly	

PROBLEM No. 3431.—By T. KING-PARKS.

BLACK.



WHITE.

White to play, and mate in two moves.

The current number of the *Four-Leaved Shamrock* contains Mr. Alain C. White's report and award of the Irish National Problem Tournament. The following composition by R. C. MacBride, B.A., was awarded first prize: White—K at Q 2nd, Q at Q Kt 2nd, Rs at Q B 8th, and K Kt 8th; Kts at K 8th and K Kt 2nd, B at Q Kt 3rd, Ps at Q 3rd and Q B 3rd; Black—K at K 4th, R at K R 4th, Kt at Q R 2nd, Ps at K 2nd and 3rd and Q Kt 3rd. White mates in two moves.

CHESS IN THE CITY.

Game played in the Championship Tournament of the City of London Chess Club, between Messrs. P. R. Gibbs and W. E. A. (Sicilian Defence.)

WHITE (Mr. W. E. A.)	BLACK (Mr. G.)	WHITE (Mr. W. E. A.)	BLACK (Mr. G.)
1. P to K 4th	P to Q B 4th	16. Q takes B	P to K 3rd
2. Kt to K B 3rd	Kt to Q B 3rd	17. Kt to K 3rd	Q to Kt 3rd
3. P to Q 4th	P takes P	18. Q takes Q	Kt takes Q
4. Kt takes P	P to K Kt 3rd	19. K R to Q sq	Kt to R 5th
5. B to K 3rd	B to Kt 2nd	20. R to Q 2nd	R to Q sq
6. P to Q B 4th	Q to Kt 3rd	21. P to Q Kt 3rd	Kt to B 6th
The first of a few useless moves, after which Black's Queen must go back to the square from which it started.		22. B to B sq	P to Q Kt 4th
7. Kt to Kt 5th	Q to R 4th (ch)	23. R to B sq	P to Kt 5th
8. Kt to Q B 3rd	P to Q R 3rd	24. Kt to Q sq	Kt takes Kt
9. Kt to Q 4th	Kt to B 3rd	25. R (Bsq) tks Kt	K to B sq
10. P to B 3rd	P to Q 3rd	26. R takes P	K takes R
11. B to K 2nd	Castles	27. R takes R	K to K 2nd
12. Castles	Kt to Q 2nd	28. P to B 5th	P to Q R 4th
13. Kt to Q 5th	Q to Q sq	29. K to B 2nd	P to R 5th
14. Q to Q 2nd	Kt takes Kt	30. R to Kt 6th	P takes P
15. B takes Kt	B takes B (ch)	31. P takes P	Resigns.

During the present month an interesting exhibition of paintings, drawings, and etchings is being held at the Chenil Gallery, near the Town Hall, Chelsea, including a fully representative collection of works by Augustus E. John, Theodore Roussel, William Nicholson, James Pryde, and William Orpen, A.R.A.

The presentation-plate which is being issued to members of the Art Union of London for the current year is a very fine facsimile in colour of the well-known painting by Alfred Parsons, A.R.A., in the Tate Gallery, entitled "Springtime—when Nature Painted all Things Gay." There will be a limited issue of 250 selected impressions, signed by the artist.

The departure of the Orient Company's steam-ship *Orsova* from London last Friday marks the commencement of the new Commonwealth mail service, which will bring Australia no less than fifty-eight hours nearer England. In accordance with the contract the Orient line has added to their fleet five twin-screw steamers of over 12,000 tons each. The company is to maintain a regular fortnightly service between Australia and Europe for ten years from Feb. 1 in consideration of a subsidy of £170,000 per annum.

There has been issued from the offices of the *Stage* a bibliography of plays, entitled "The Stage Cyclopædia," which should prove invaluable to all those interested in play-writing or the stage. It has been compiled by Mr. Reginald Clarence, who has spent nearly twenty years in collecting the necessary information. It contains an alphabetical list of plays and other stage pieces of which any record can be found since the commencement of the English stage, together with descriptions, authors' names, dates, and places of production, comprising in all nearly 50,000 plays and extending over a period of 500 years. By-the-bye, it is not generally known that the library of the British Museum contains upwards of 600,000 play-bills, carefully arranged and bound in 340 volumes. There are 170 volumes of London play-bills, 167 volumes of provincial play-bills, and three volumes containing foreign play-bills.

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You need not write the reasons in full, just give the numbers in the order that you select; for example, 1, 5, 8, 6, 4, etc.

Our decision must be accepted as final. The last day for sending in is Saturday, March 5. The result will be published in this Advertisement on March 25.

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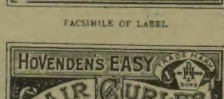
"Then I tried Cuticura Soap and Cuticura Ointment, and in two days we could see a difference. The scales came off and did not come back. Again I used two cakes of Cuticura Soap and one box of Cuticura Ointment. Baby is now cured, and the skin is clear and the hair is growing wonderfully. The doctor used to say, 'Poor baby, I never saw anything like it before.' I thought she would never get better.—Mrs. W. E. Coles, 1, Jubilee Terrace, Adelaide Grove, East Cowes, Isle of Wight, Feb. 24 and Mar. 8, 1909."—Adv't.

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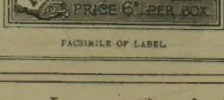
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